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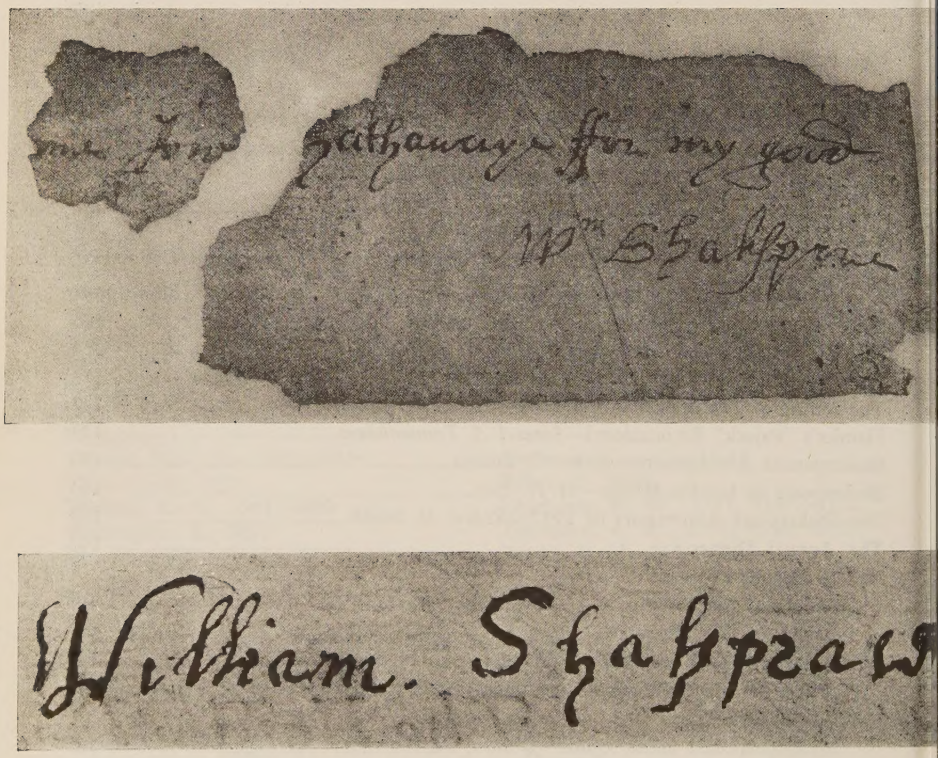

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Two Alleged Shakespeare Autographs at the Folger Shakespeare Library, Washington, D. C.

Melville and Shakespeare

By RAYMOND G. HUGHES

A CURSORY reading of Herman Melville's *Moby Dick* convinces me that it shadows Shakespeare's tragedies in thought, imagery, dialogue, grammar, idioms, and philosophy, implied and expressed. This agreement may exist only in my imagination, for the evidence is not conclusive. Yet a compilation of parallels and similarities reasonably pertinent is not difficult to arrange, and that is exactly what has been done in this paper.

Even the most exacting scholar will admit points of contact between them, but it is a trifle difficult, even hazardous, to say definitely that this point or that bit of philosophy in Melville sprung from Shakespeare. A kinship has been suggested often, but its true character has never been made plain. Of course, intermediary sources would account for similarities, but even when all these have been considered there are still some concurrences that deserve study.

Two years before beginning *Moby Dick,* according to his own statement, Melville secured a new insight into Shakespeare: "Dolt and ass that I am," he exclaimed, "I have lived more than twenty-nine years, and until a few days ago never made acquaintance with the divine William. Ah, he's full of sermons-on-the-mount, and gentle age, almost as Jesus. I take such men to be inspired. If another Messiah ever comes, he will be in the likeness of Shakespeare."[1] Although his biographers believe that he read Shakespeare as a youth, his own statement leads one to think that he never fully appreciated and understood him until shortly before writing *Moby Dick* in 1850. Because of this, if for no other reason, one would expect many evidences of the Bard of Avon in the story.

His father "had a fastidious and decorous library,"[2] and it is only natural to believe that it contained Shakespeare's works as well as the rest of the Elizabethan dramatists. Mumford declares that "Melville was always a wide and desultory reader, more and more interested—after the manner of Sir Thomas Browne—in remote and curious illusions, wrecks of forgotten fables, antediluvian computations, obsolete and unfamiliar problems, riddles that no living Edipus would care to solve."[3] Of course, *Moby Dick* smacks of Carlyle and Emerson, and, like Hawthorne's stories, deals with the problem of evil and the tormented soul, but yet the careful reader, looking for evidence of Shake-

[1] Raymond M. Weaver's *Herman Melville, Mariner and Mystic,* page 121.

[2] Ibid, page 121.

[3] Lewis Mumford, "The Writing of *Moby Dick*" in the "American Mercury," December, 1918.

speare, will find it in abundance, and even the casual reader will see it, unconsciously perhaps.

Then, too, in view of the vogue of Shakespeare's plays on the New York stage for fifteen or twenty years before Melville began *Moby Dick,* during the period that he was much in the city, it is reasonable to suppose that he saw many of them. The tragedies were especially popular, and were repeated time after time between 1835 and 1850 in the Bowery, The Park, The Broadway, and the Chatham Square theatres.

There are many shadows of the tragedies in *Moby Dick,* so many, in fact, that in a paper of this length most of them can be little more than mentioned. *Moby Dick* deals with the problem of evil, and, like *Hamlet* and *Othello,* has a single gradually developing plot which ends with the death of the hero on a note of peace. Ahab never talks as an ordinary sailor or even a captain, but like a Hamlet or a Macbeth. Long digressions, monstrous irregularities, remote and curious allusions are as common in Meville's story as in Shakespeare's plays.

Most of the elevated passages and heavy soliloquies are poetry, or, at least, poetic prose. The style is a trifle artificial; vowels are repeated, alliteration is noticeable, and phrase is balanced against phrase. Many parts of the book could be scanned as easily as is Shakespeare's blank verse.

Although one might dwell at length on the verse of Melville's prose, I shall pass it over, just as I shall pass over Shakespearean tendencies in construction and style. The dialogues are reminiscent of Shakespeare: they are bombastic, inflated and tasteless. Long and tiresome soliloquies, such as never were spoken by mortal man, delay the action and retard the movement.

Compare the tempo and tone of the following with the soliloquies of Macbeth or Hamlet.

> "My soul is more than matched; she's overmanned; and by a madman; insufferable sting that sanity should ground arms on such a field; but he drilled deep down and blasted all my reason out of me. I think I see his impious end; but feel that I must help him to it. Will I, nill I,

> the ineffable thing has tied me to him; tied me with a cable that I have no knife to cut—I would up heart, were it not like lead. But my whole clock's run down; my heart, the all-controlling weight, I have no key to life it again."

There are many words scattered through *Moby Dick* that remind one of Shakespeare; "ergo" "wight" (used always to mean "person"); "mended," "unhorse," "anon," "nonce" (meaning at that particular time); "underling," "ere," "methinks," "orisons," "quit" (meaning to leave); and "waxes." Of course, that is not an exhaustive list of words common to both writers, nor is it claimed that the American got them direct from the great dramatist, but it is more plausible than impossible.

The simple practice of having characters repeat words for effect during times of great emotion and tension is followed by both Mellville and Shakespeare. Of course, this is frequently done in all literature, but certainly not to the extent that they do it. "Come, deal justly with me; come, come," said Hamlet, and again "I humbly thank you, well, well, well." Listen now to Ahab: "Come, Ahab's compliments to ye; come and see if ye can swerve me? ye cannot swerve me, else ye swerve yourself:" or again, "so, so, so, then;—softly, softly!"

And again Melville follows Shakespeare in his use of puns. They are about as frequent and usually quite as atrocious in his work as they were in Shakespeare. The following is a good example: "In the Isle of Man, hey? Well, the other way, it's good, Here's a man from Man, a man born in once independent Man, and now unmanned of Man" (chapter 125). Compare the above with Hamlet's, "A little more than kin and less than kind," or "Is thy union here? Follow my mother."

A summary of the actual identifiable references and undisputable quotations totals but half a dozen, and these are very short. However, to me they indicate a mind rich in Shakespearean lore. There is but one formal quotation, and that is the famous "Et Tu Brute" (chapter 75). His reference to Tamburlaine (chapter 50) indicates a familiarity with the Elizabethan dramatists in general. About midway in the story he mentions Marc Anthony and his exploits on the Nile. As evidence of his admiration for Shakespeare, he includes his name in a list of "mighty ones" (chapter 79). At another time he compares the flight of the whales to the flight of "Cleopatra's barges from

Actium." Late in the story he has Ahab remind the carpenter that "the grave digger in the play sings spade in hand."

Although absolute evidence may be limited, there is an abundance of paraphrases or modifications of the words of Shakespeare which, after all, are indefinitely more valuable as proof that Melville was saturated with his works. Here are a few specimens flavored by Hamlet: "My tables—meet it is I set it down.": "Ahab has that's bloody on his mind," a variant of "My thoughts be bloody or be nothing worth"; or again "here he comes, or it's somebody else," suggesting Hamlet's answer to Horatio, "There's ne'er a villain dwelling in all Denmark, but he's an arrant knave."

There is an infinite number of such echoes and my count will eventually be greatly enlarged and revised, for I am much better acquainted with some of the plays than with others, and because I do not carry in my mind a complete Shakespearean concordance.

Both men were careful to avoid any trace of a working theology. Just as Macbeth thinks to become king he would "jump the life to come," so Ahab thinks to kill the white whale would be infinitely finer than to save his soul.

Even the pseudo-scholar knows that Shakespeare never surprises his readers with a tragic end, so Melville filled his greatest book with omens, premonitions and prophecies. Horatio told the guards, as they awaited the appearance of the ghost, "fierce events are harbingers of the fates," so the opening phrase of *Moby Dick,* "Call me Ishmael," predicts tragedy. The Pequod, named after a tribe of extinct Indians; Ahab, carrying the same name as the Biblical king who met a bloody end; and the prophecy of Elijah, together with more than a score of similar events, all hint at tragedy.

Hamlet and *Macbeth* are woven around the murder of a king, *Lear* on ingratitude, and *Moby Dick* on a quest for vengence. The tragic character is no ordinary person; Hamlet is a young prince, Lear is a king, and Ahab is a ship-captain. The catastrophe is not brought about by forces outside the tragic character, but rather by his own deeds; Macbeth was driven by ambition, Othello by jealousy, and Ahab by a craving for revenge. Shakespeare's tragic characters were possessed by an abnormal mental condition: hallucinations, insanity, and somnambulism; Hamlet was at least "mad in craft." Lear's mind was tottering, and Ahab was a monomniac, "mad for revenge."

Certainly it was not by mere accident that Melville pictured Ahab living under a cloud of insanity. Hamlet was his great prototype; both were driven by an unbounded desire for revenge, which in itself was cause sufficient for insanity. Ahab declares that he is "madness maddened," that he is "impatient of all misery in others that is not mad." Hamlet, in his conference with his mother, says "Not your trespass but my madness speaks."

The oath-taking episode in *Moby Dick* (chapter 36) sprung from a similar event in *Hamlet.* Both scenes are permeated by a strange, uncanny, and mystical atmosphere. Ahab's sailors swore vengence on their crossed lances, and Hamlet's friends swore secrecy on his sword. "Drink, ye harpooners," said Ahab, "drink and swear, ye men that man the deathful whaleboats—Obow, death to Moby Dick." "Swear by my sword," said Hamlet, "never to make known what you have heard."

Melville followed Shakespeare closely in allowing an appreciable influence to incipient and misty supernaturalism. The memory of guilt in Macbeth, the sense of failure in Brutus, are analogous to the constant and persistent pursuit of the whale by Ahab. Carl Van Doren has termed Ahab "the yankee Faust."[4] The element of chance enters early in *Moby Dick.* The fact that Ishmael selected the Pequod as the ship upon which to sail was accident in the same sense that Romeo never got the Friar's letter or that Desdemona dropped her handkerchief. The tragic characters of both writers are marked by a one-sidedness, a driving almost diabolic tendency in one direction.

There is much in *Moby Dick* that reminds one of *Macbeth.* It is impossible to read the description of the picture on the wall in the Spouter Inn without remembering the haunts and habits of the witches; "It is a mass of shades and shadows which seem to delineate chaos betwitched.—It's the unnatural combat of the primal elements—it's the blasted heath."

Late in the story (chapter 117) the prophecy of the Parisee about Ahab's death reiterates what the witches told Macbeth about the coming of Birnam wood to Dunsinane and his never dying at the hands of man born of woman. Ahab had again dreamed of the hearse. "But I said, 'Old Man,' said the Parisee, "that ere thou couldst die on this voyage two hearses must verily be

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[4] Carl Van Doren, "Lucifer from Nantucket"; *The Century,* August, 1925.

seen by thee on the sea; the first not made by mortal hands; and the visible wood of the last one must be grown in America."

Ahab, like Macbeth, was annoyed by troubled dreams, and spent the nights wrestling with demons of his imagination. Melville's description of his cry for sleep is but a variant of Macbeth's famous sleep soliloquy:

> "Often when forced from his hammock by exhausting and intolerable dreams of the night, which, resuming his own intense thought through the day, carried them on amid a clashing of phrensies, and whirled them round and round in his blazing brain, till the very throbbing of his life spot became insufferable anguish; and when, as was sometimes the case, these spiritual throes in him heaved his being up from its base, and a chasm seemed opening in him, from which forked flames and lightnings shot up, and accursed fiends beckoned him to leap down among them; when this hell in himself yawned beneath him, a wild cry would be heard from the ship; and with glaring eyes Ahab would burst from the stateroom, as though escaping from a bed that was on fire."

The death of the Parisee caused Ahab to cry out in despair, just as did Macbeth when told of his wife's death. "My wife, my life! Gone? Gone?" cried Ahab, "What means that little word? What death-knell rings in it, that old Ahab shakes as if he were the belfry?" Obviously this outburst had its foreground in Macbeth's

> "To-morrow and to-morrow and to-morrow
> Creeps in this petty pace from day to day
> To the last syllable of recorded time,
> And all our yesterdays have lighted fools
> The way to dusty death."

This paper, suggested by an assignment at Columbia University during the summer of 1930, attempts to do two things; first, to show that Melville was literally saturated with Shakespeare's tragedies; second, that he allowed the language, as well as much of the philosophy, to carry over into his greatest story. While the foregoing paragraphs have been more or less subjective, the section following will be more tangible and will produce its own effect.

Echoes of Shakespeare's Tragedies in *Moby Dick*[5].

Chapter I

"Who steals my purse steals trash; tis something, nothing;
"and a purse is but a rag unless you have something in it."

[5] The arrangement of this material follows the chapters of *Moby Dick* in chronological order. However, where like references occur in two or more places the later references ar taken up when the first one is used.

'Twas mine, 'tis his, and has been slave to thousands." (*Othello,* II. 3, 185.)
"I am Tormented with an everlasting itch for things remote."
"Are much condemned to have an itching palm." (*Julius Caesar,* IV. 3, 10.)

Chapter II

"Yes, these eyes are windows."
"thy eyes' windows fall. (*Romeo and Juliet,* IV, 1, 100.)

Chapter III

"Methinks that what they call shadow here on earth is my true substance."
"Life's but a walking shadow." (*Macbeth,* V. 4, 3.)

Chapter VII

"From thence it is the God of breezes fair or foul."
"Fair is foul, and foul is fair." (*Macbeth,* I. 1, 9.)

Chapter VIII

"In this world, shipmates, sin that pays its way can travel freely, and without a passport; whereas virtue, if a pauper, is stopped at all frontiers."
"Virtue itself scapes not calumnious strokes." (*Hamlet,* I. 3, 38.)
"My heart laments that virtue cannot live
Out of the teeth of emulation." (*Julius Caesar,* II. 3, 13.)

Chapter IX

"For conscience is the wound, and there's naught to staunch it."
"Thus conscience does make cowards of us all." (*Hamlet,* III. 1, 84.)

Chapter XIX

"Look ye; when Captain Ahab is all right, then this left arm of mine will be all right; not before."

Chapter CVIII

"Here he comes, or it's somebody else, that's certain."
"There's ne'er a villain dwelling in all Denmark
But he's an arrant knave." (*Hamlet,* I. 5, 124.)

Chapter XXVI

"but man, in the ideal, is so noble and so sparkling, such a grand and glowing creature, that over any ignominious blemish in him all his fellows should run to throw their costliest robes."
"What a piece of work is man; how noble in reason; how infinite in faculty; in form and moving how express and admirable; in action how like an angel; in apprehension how like a God; the beauty of the world; the paragon of animals!" (*Hamlet,* II. ii, 316.)

Chapter XXVII

"It is therefore but meet that in this place we set it down."
"My tables—Meet it is I set it down." (*Hamlet,* I. 5, 107.)

Chapter XXIX

"Old age is always wakeful; as if, the longer linked with life, the less man has to do with aught that looks like death."
"Idle old man,

That still would manage those authorities
That he has given away." (*Lear,* I, 3, 16.)
"For they say an old man is twice a child." (*Hamlet,* II. 2, 104.)

Chapter XXIX

"Am I a cannon-ball, Stubb?" asked Ahab, "that thou wouldst wad me in that fashion?"

"Why, look you now, how unworthy a thing you make of me; you would play upon me, you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass; and there is much music, excellent voice, in this little organ; yet cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe?" (*Hamlet,* III. 2, 378.)

Chapter XXIX

"Damn me, it's worth a fellow's while to be born into this world if only to fall right asleep."

"the innocent sleep,
Sleep that knits up the ravell'd sleave of care,
The death of each day's life, sore labour's bath.
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast—" (*Macbeth,* III. 2, 34.)

Chapter XLIV

"Often, when forced from his hammock by exhaustion and intolerably vivid dreams of the night, which, resuming his own intense thoughts through the day, carried them on amid a clashing of phrensies, and whirled them round and round in his blazing brain, till the very throbbing of his life-spot became insufferable anguish."

"Now o'er the one half world
Nature seems dead, and wicked dreams abuse
The curtain'd sleep." (*Macbeth,* II. 1, 50.)

Chapter XXXI

"Ahab has that that's bloody on his mind."
"My thoughts be bloody." (*Othello,* III. 3, 297.)

Chapter XXXVI

"So brimming life is gulped and gone."
"And a man's life is no more than to say 'one' ". (*Hamlet,* V. 2, 74.)
"Man's life is but a span." (*Othello,* II. 3, song.)

Chapter XXXVII

"The diver sun—slow dived from moon, goes down; my soul mounts up!"
"My words fly up, my thoughts remain below;
Words without thoughts never to heaven go." (*Hamlet,* III. 3, 97.)

Chapter XL

"Human madness is oftentimes a cunning and most feline thing."
"Though this be madness, yet there is method in't." (*Hamlet,* II. 2, 207.)

Chapter CXIII

"I am impatient of all misery in others that is not mad."
That drop of blood that's calm proclaims be bastard." (*Hamlet, IV,* 5, 110.)

Chapter XLIX

"There are certain queer times and occasions in this strange mixed affair we call life when a man takes this whole universe for a vast practical joke, though the wit thereof he but dimly discerns, and more than suspects that the joke is at nobody's expense but his own."

"I do not set my life at a pin's fee." (*Hamlet,* I. 4, 65.)
"My life I never held but as a pawn." (*Lear,* I. 1, 157.)
"There's nothing serious in mortality." (*Macbeth,* II. 3, 97.)

Chapter LX

"Nor can any son of mortal woman."
"The power of man, for none of woman born
Shall harm Macbeth." (*Macbeth,* IV. 1, 80.)

Chapter LXXXIV

" 'Tis July's immortal Fourth; all fountains run wine today!"
"She dreamt to-night she saw my statue,
Which, like a fountain with an hundred spouts,
Did run pure blood." (*Caesar,* II, 2, 76.)
"Even at the base of Pompey's statue,
Which all the while ran blood." (*Caesar,* III. 2, 192.)

Chapter LXXXVII

"For there is no folly of the beasts of the earth which is not infinitely outdone by the madness of men."
"O judgment; thou are fled to brutish beasts." (*Caesar,* III. 2, 108.)

Chapter XCIV

"Let us squeeze ourselves universally into the very milk and sperm of human kindness."
"It is too full o' the milk of human kindness." (*Macbeth,* I. 5, 18.)

Chapter CXXIX

"Like cures like."
"Unnatural deeds
Do breed unnatural troubles." (*Macbeth,* V. 1. 79.)
"Wisdom and goodness to the vile seem vile;
Filths savour but themselves." (*Lear,* IV. 2, 37.)
"diseases desperate grown
By desperate appliances are relieved." (*Hamlet,* IV. 3, 10.)

Chapter CVIII

"I would be free as air and I am down in the whole world's books."
"O limed soul, that, struggling to be free, art more engaged." (*Hamlet* III. 3. 68.)

Chapter CVIII

"Take the hint, then, and when thou art dead, never bury thyself under living people's noses."
"But indeed, if you find him not within this month, you shall nose him as you go up the stairs into the lobby." (*Hamlet,* IV. 3, 39.)

Chapter CIX

"but let Ahab beware of Ahab; beware of thyself, old man."

"I cannot tell what you and other men
Think of this life; but, for my single self,
I had as lief not be as live to be
In awe of such a thing as myself." (*Caesar,* 1. 2, 95.)

Chapter CXI

"And meet it is, that over these sea-pastures."

"Meet it is I set it down." (*Hamlet,* I. 5, 107.)

Chapter CXII

"Oh Death, why cannot thou sometimes be timely?"

"Had I but died an hour before this chance
I had lived a blessed time." (*Macbeth,* II, 3, 96.)

"my way of life
Is fall'n into the sear, the yellow leaf." (*Macbeth,* V. 3, 22.)

Chapter CXII

"Death is only a launching into the regions of the strange untried; it is but the first salutation to the possibilities of the immense Remote, the Wild, the Watery, the Unshored."

"To die, to sleep;
To sleep, perchance to dream; ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil." (*Hamlet,* III. 1, 60.)

"The dread of something after death, the undiscovered country from whose bourn no traveler returns, puzzles the will." (*Hamlet,* III. 1, 78.)

Chapter CXII

"Can ye smooth out a seam like this?"

"Cans't thou not minster to a mind diseased?" (*Macbeth,* V. 3, 40.)

Chapter CXXXIV

"Gone?—gone? What means that little word?—What death knell rings in it? that old Ahab shakes as if he were the belfry."

"Tomorrow and tomorrow and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death." (*Macbeth, V.* 5, 19.)

Chapter CXXXV

"Some men die at ebb tide; som at law water; some at the full of the flood."

There is a tide in the affairs of men,
Which, taken at the flood leads on to fortune;
Omitted, all the voyage of their life.
Is bound in shallows and in miseries." (*Caesar,* IV. 3, 219.)

"What if it tempt you toward the flood, my Lord?" (*Hamlet,* I. 4, 69.)

Chapter CXXXV

"What breaks in me? Some sinews crack!"

"Now cracks a noble heart." (*Hamlet,* V. 2, 369.)

Two New Shakspere "Autographs" (?)

The Folger Shakespeare Library at Washington, D. C., contains in its vast and invaluable collection of Shaksperiana two alleged Shakspere signatures to one of which I have found no reference anywhere, notwithstanding years of search in this field. Regarding the history of these items I know as yet nothing. With the kind assistance of my dear friend, Professor Joseph Q. Adams, the Director of Research, I hope to give a full account of these new "signatures" in my book, now preparing, *Autographs of Shakspere, Genuine and Questioned.*

One of these autographs (see frontispiece) occurs in a copy of "Plutarkes lyues."[1] It is located at the top of the page beginning the address "To the Most High and Mighty Princesse Elizabeth" and reads "William Shatspeare" [*sic*]. Without going into calligraphic details, one may say that it bears certain general resemblances to Shakspere's genuine and unquestioned signatures. It is in many respects different from the Ireland forgeries, though it is somewhat suggestive of them.

The second of these, a rather long specimen, consists of two small scraps of paper which give the impression of having formed part of a letter written by Shakspere, though the words above the name (see frontispiece) read as if they were part of the address on a letter to the poet. The writing on the smaller scrap of paper, to the left of the larger one, seems to be "ome Jon," perhaps the remainder of "frome John" or "from Jone." The second fragment reads

"hathawaye ffor my good

Wm Shakspere"

The signature bears resemblances to the signature on the third page of the poet's last will and testament.[2]

S. A. T.

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[1] Dr. Adams informs me that the *Plutarch's Lives* is the edition of 1579 and was purchased by Mr. Folger in 1902 from Mr. George W. Godard, of Bridgewater, N. S.

[2] This autograph was once the property of Mr. Llewellyn Jewitt, F.A.S., who published a facsimile of it in vol. 4 of *The Reliquary*, 1863-64, on page 255. Mr. Jewitt transcribed the scrap thus: "dame Jone hathawaye ffor my good Wm Shakspere." He did not say that the paper was torn or that any of the letters were missing. It has been suggested that the word "wife" is missing after "good."

The Structure of Falstaff's Humor

By S. Asa Small

THE luxuriant humor that is felt throughout the Falstaff scenes in the *First Part of Henry the Fourth* is made up of two roughly defined crescendos, moving from realism to romanticism. The fascination of Falstaff's humor, which A. H. Tolman speaks of as accounting for the Prince's fondness for low company,[1] is due to Falstaff's large range of intellect. This range reaches to romantic heights [2] through the constant provoking of the Prince, whose temperament forms a distinct contrast to that of Falstaff. Shakespeare probably used no conscious method in presenting the varied moods of Falstaff's humor. The changes from realistic to romantic humor merely illustrate analytically the total stage effect of the knight's personality. The purpose of this article is, thus, to indicate the structure of Falstaff's humor.

The strength of Falstaff's mind lies in his ability to put a humorous turn to every thought which he utters. He gives the general impression of a prattling [3] coward trying to amuse others by falsely reasoning away matters that are quite obviously against him. From the many jests that crop spontaneously out of his fertile mind, one cannot detect any other purpose for them than to justify his cowardice or to divert attention from it when he is cornered. In the evolution of the English stage-fool from a crude type like the country simpleton to a complex super-clown like Falstaff, we find every sort of stage device.[4] Falstaff is, in a sense, an epitome of this evolution. The range of his mental outlook extends all the way from a rough material attitude, symbolized in his large body, to successful wit combats with the Prince of Wales. There are three strata of humor which Shakespeare uses in the characterization of Falstaff: the material, the rhetorical, and the imaginative.[5] Each of these levels of humor will be illustrated in turn. There will be no attempt to dissect Falstaff's mind, nor can the kinds of humor used by Falstaff be definitely labeled. The only purpose I have is to point out the predominating tendencies in Falstaff's reactions to the Prince and Poins, and to show how they contribute to the structure of the play.

Falstaff's materialism, which is apparent everywhere in the play, needs

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[1] *Falstaff and other Shakespearean Topics* (New York, 1925) p. 11.

[2] H. T. Baker rightly describes the best parts of Falstaff's humor as romantic. ("The Two Falstaffs," *MLN*, XXXIV, 472.)

[3] Greene uses this term to describe a talkative coward. See note 43.

[4] On the history of the stage fool, O. M. Busby, *Studies in the Development of the Fool in the Elizabethan Drama*, OUP, 1923.

[5] These terms, of course, overlap somewhat. "Rhetorical" is used here as meaning a distinct change in thought; "imaginative", as meaning something that borders on the fantastical.

only a little illustration. It is alluded to time and again by himself and by others in the play. For example, he always speaks sympathetically about his physical troubles. He shows momentary anger at the Prince and Poins when they make his body the butt of their jokes. When they see the fat knight trying to keep up with the life of youth around him, they, as do those in the audience, feel a keen sense of humor. The audience laughs with the Prince as he tirelessly invents phrases to describe Falstaff's bulk. He calls him a "tun of man," "horseback-breaker," "huge hill of flesh," "globe of sinful continents," "that huge bombard of sack," "that stuffed cloakbag of guts," "that roasted Manningtree ox with pudding in his belly," etc. His gluttony is closely connected with his corpulency, but here, too, we find that his mind has triumphed, so that the miseries of both are passed off in an air of jest and festivity. But even in the handling of these crude matters which belong to the clown proper,[6] Shakespeare at times gives Falstaff a mental attitude that shapes these materials with artistic thought. This brings us to the rhetorical side of Falstaff's mind.

To illustrate this mental coloring, a number of cases will be cited in which Falstaff skilfully makes use of a sudden change of tone or key to cast ridicule on himself. When the Prince tells him of the need of haste to stop Percy, he calls out to the hostess:

> Rare words! brave world! Hostess, my breakfast, come!
> O, I could wish this tavern were my drum! [7]

Again, at the beginning of the battle, Falstaff thinks of a feast:

> Well,
> To the latter end of a fray and the beginning of a feast
> Fits a dull fighter and a keen guest.[8]

His cowardice is made ridiculous when he asks the Prince to protect him on the battle-field for the sake of friendship:

> Hal, if thou see me down in the battle and bestride me,
> so; 't is a point of friendship.[9]

A moment later, when the Prince speaks of death, his fear starts a train of

[6] See the list of attributes of the clown proper given in Miss Busby's work, *op. cit.*, Chapter IV.
[7] III, iii, 229-30 (Quotations taken from Neilson's *Cambridge* edition).
[8] IV, ii, 85-6.
[9] V, i, 121-22.

thoughts in his mind, which begin with his body but change to a contempt for the idea of honor:

> Yea, but how if honour prick me off when I come on? How then? Can honour set-to a leg? No. Or an arm? No. Or take away the grief of a wound? No. Honor hath no skill in surgery, then? No. [10]

While lying on the ground, feigning death, he is struck with great fear at the Prince's remarks:

> Embowell'd will I see thee by and by.[11]

Jumping up from the ground, he exclaims in soliloquy (note the change of thought to eating):

> Embowell'd! if thou embowell me to-day, I give you leave to powder me and eat me to-morrow.[12]

The Prince asks Falstaff how long it has been since he has seen his knee. His reason for his fatness is, of course, a deliberate shift in thought:

> My own knee? When I was about thy years, Hal, I was not an eagle's talon in the waist; I could have crept into an alderman's thumb-ring. A plague of sighing and grief! it blows a man up like a bladder.[13]

In the following quotation, the effect is strongly ludicrous when, at the end, a sudden drop below the key is felt:

> Bardolph, am I not fallen away vilely since this last action? Do I not bate? Do I not dwindle? Why, my skin hangs about me like an old lady's loose gown; I am withered like an old apple-john. Well, I'll repent, and that suddenly, while I am in some liking. I shall be out of heart shortly, and then I shall have no strength to repent.[14]

The same drop in tone is felt in the following quotations:

> Dost thou hear, Hal? Thou know'st in the state of innocency Adam fell; and what should poor Jack Falstaff do in the days of villainy? Thou seest I have more flesh than another man, and therefore more frailty.[15] I'll follow, as they say, for reward. He that rewards me, God reward him! If I do grow great, I'll grow less.[16]

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[10] V, i, 131-35. [11] V, iv, 109. [12] V, iv, 111-12. [13] II, iv, 362-65. [14] III, iii, 1-6. [15] III, iii, 185-89. [16] V, iv, 166-70.

Let us now turn to a higher type of humor, which Falstaff uses to baffle others. These intellectual turns are all invested with a kind of reasoning that is so obviously illogical that no one can take them seriously. When Poins says that Falstaff fights no longer "than he sees reason," [17] Shakespeare, by separating him from the others, which Poins had in mind, shows that his dramatic purpose was to set Falstaff's reasoning power in the minds of the audience directly oposite to his cowardice. This statement from the mouth of Poins means, of course, that Falstaff's fighting is conditioned by his reasoning faculty; but far more important than this is its meaning as a dramatic device, which is that Falstaff's way of reasoning (and lying) is just as important for the amusement of the audience as his cowardly actions.

Falstaff, all through the play, has little solid evidence behind his reasoning, but he is prodigal of argument. He is like many people in real life who show great earnestness in the line of logic they hit upon, yet they are little concerned about the main premises of their reasoning. Falstaff says to the Prince that purse-taking is justifiable, for "'T is no sin for a man to labour in his vocation." [18] The same touch of false reasoning is obvious when he upbraids the Prince thus: "There's neither honesty, manhood, nor good fellowship in thee, nor thou cam'st not of the blood royal, if thou dar'st not stand for ten shillings." [19] That there is neither honesty, manhood, nor good fellowship in a prince who dares not stand for ten shillings, is poor reasoning. After many such introductory examples of Falstaff's way of evading the truth, Shakespeare puts into Falstaff's mouth an expression that describes his eagerness for argument. The fat knight prays that Poins will have the "spirit of persuasion," [20] and then utters in the same breath a good example of his false reasoning: "the poor abuses of the time want countenance." [21] This remark has for its foundation the foolish idea that it is necessary for poor abuses to be countenanced.

The whole introductory scene gives us, clearly, Shakespeare's intention to make Falstaff a ridiculous prattler whose only virtue is an earnestness in what seems to him to be good reasoning. What seems true is enough to satisfy his mind; or, to put it in other words, a mere *sense* of logic justifies any argument. Immediately before the robbery, the following dialogue takes place:

Peto. How many be there of them?
Gads. Some eight or ten.

[17] I, ii, 207. [18] I, ii, 118. [19] I, ii, 155-57. [20] I, ii, 170. [21] I, ii, 175.

Fal. 'Zounds, will they not rob us?
Prince. What, a coward, Sir John Paunch?
Fal. Indeed, I am not John of Gaunt, your grandfather; but yet no coward, Hal.[22]

Here we have the usual Falstaffian logic, with its lack of foundation. It would seem that eight or ten travelers could overcome four robbers, but it is a ridiculous remark, as the preparation of the robbers makes it possible for them to rob many more than their number. This is especially true in Falstaff's case, since two other companions were waiting further on to assist them. Falstaff's reasoning, therefore, is not comprehensive, though what he says about eight or ten against four *seems* logical.[23]

The fascination of Falstaff's personality consists in the large range of his mental life. This range begins, as I have shown, with a childish sensitiveness about his infirmities and rises to a height that is colorful [24] whenever he attempts to persuade others through false reasoning. In two places his mind revels in the region of pure fancy: first, when he plays the part of the king to defend his name, and, later, at the end of the play, when he pretends to have slain Percy and carries him away on his back.

Falstaff's sensitive imagination is the means through which the Prince enters the world of low-comedy. An examination of the details of the Prince's part at the beginning of the play shows that Shakespeare consciously changed the Prince's character when he combines with Poins to trick Falstaff. In the second scene of Act I, where the Prince first appears with Falstaff, there seems to be no desire on the part of the Prince to provoke Falstaff to anger. In their first appearance, the Prince speaks of the time of day being indicated by cups of sack, capons, etc., and Falstaff contentedly remarks: "Indeed, you come near me now, Hal; for we that take purses go by the moon and the seven stars." [25] When Falstaff offends him by saying he has majesty but no grace, the Prince takes it lightly and questions him for an explanation. The Prince then flatters Falstaff by carrying on the same discussion about the men

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[22] II, ii, 66-71.

[23] For an interesting discussion of Falstaff's misuse of the term "major" in logic (II, iv, 544), see Hardin Craig, *Klaeber Studies,* (ed. Malone and Ruud), 1929, 385.

[24] Mention must be made here of the colorful reasoning at the end of *Part II.* When Falstaff is rejected by the Prince, he says in his own defense: "Look you, he must seem thus to the world" (V, iv, 82). "This that you have heard was but a color" (V, iv, 90). "Fear no colours" (V, iv, 93). Is not this subtle, fanciful humor enough to account for the rejection of Falstaff?

[25] I, ii, 14.

who are governed by the moon.[26] Falstaff likes what the Prince says: "By the lord, thou say'st true, lad," [27] and mentions the hostess of the tavern whom the Prince immediately speaks of as the "honey of Hybla." [28] They nearly come to blows when Falstaff resents the Prince's insinuation about wearing a buff jerkin; but the Prince drops the subject and tactfully speaks of something closer to Falstaff's heart—the paying of bills.[29] Falstaff's joy is still more increased when the Prince intimates that the knight will be the judge over thieves when he becomes king. "Shall I? O rare! By the Lord, I'll be a brave judge," [30] answers Falstaff; and the conversation continues in a friendly fashion until the entrance of Poins. After talking with Poins, this pleasantry in the Prince changes. He never compromises with Falstaff again.

Poins's attitude toward the fat knight is harsh, drawing from him such remarks as: "if I tarry at home and go not, I'll hang you for going." [31] When the subject of robbing is brought up by Falstaff, the Prince playfully pretends innocence, but he speaks in earnest when he talks privately with Poins about it. Poins is the instigator of the plan to play a practical joke on Falstaff. The Prince agrees to do his share of provoking Falstaff's sensitive imagination. The purpose of the trick is laid out plainly to the Prince, as it is also to the audience:

> *Poins*: Well, for two of them, I know them to be as true-bred cowards as ever turn'd back; and for the third, if he fight longer than he sees reason, I'll forswear arms. The virtue of this jest will be the incomprehensible lies that this same fat rogue will tell us when we meet at supper; how thirty at least he fought with; what wards, what blows, what extremities he endured; and in the reproof of this lies the jest.[32]

When the Prince appears again in the second scene of Act II, he adopts Poins's habit of goading Falstaff in order to provoke as much muttering from him as possible. He does not compromise with Falstaff as he does in Act I.[33] Instead, he pretends to meet him on his own ground, using freely such phrases as these:

> Peace, ye fat-kidney'd rascal! what a brawling dost thou keep![34]
> Peace, ye fat-guts![35]
> Thou liest.[36]

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[26] I, ii, 34-43. [27] I, ii, 44. [28] I, ii, 47. [29] I, ii, 59. [30] I, ii, 72.
[31] I, ii, 149-50. [32] I, ii, 205-13.
[33] J. W. Cunliffe's interpretation of the Prince is that he has a cold scheming disposition. He attributes this to his ambition to be king. ("The Character of Henry V as Prince and King"), *Shaksperian Studies* (ed. Matthews and Thorndike), New York, 1916, 327.
[34] II, ii, 5-6. [35] II, ii, 33. [36] II, ii, 41.

Out, ye rogue![37]
What! a coward, Sir John Paunch?[38]

Such cutting exclamations are put opposite the sensitive feelings of Falstaff, who is thereby led to utter false statements of all sorts. The following is a typical example:

Prince. How now, wool-sack! what mutter you?

Fal. A king's son! If I do not beat thee out of thy kingdom with a dagger of lath, and drive all thy subjects afore thee like a flock of wild geese, I'll never wear hair on my face more. You Prince of Wales!

Prince. Why, you whoreson man, what's the matter?

Fal. Are not you a coward? Answer me to that; and Poins there?

Poins. 'Zounds, ye fat paunch an ye call me coward, by the lord, I'll stab thee.

Fal. I call thee coward! I'll see thee damn'd ere I call thee coward; but I would give a thousand pound I could run as fast as thou canst. You are straight enough in the shoulders; you care not who sees your back. Call you that backing of your friends? A plague upon such backing! give me them that will face me. Give me a cup of sack. I am a rogue if I drunk to-day.[39]

It can be shown that Shakespeare made the Prince a shrewd realist for the purpose of setting in relief Falstaff's humor. In the *Famous Victories of Henry V,* the Prince has a much more expansive spirit than his counterpart in Shakespeare's play. In the former play, he enters unreservedly into the life of Falstaff and his company of rogues, and there is nothing in the play to indicate any other motive for this undignified interest than a love for riotous living. Shakespeare curtails this spirit in the Prince. One certain indication of this, which critics have not noticed, can be seen in his use of oaths in both plays . The Prince in the *Famous Victories* uses "Gogs wounds" and "Sownes" nine times; in Shakespeare's play (*Henry the Fourth, Pt. I*) the Prince never uses an oath of this type, though Falstaff makes free use of them.[40] The spirit of good fellowship, which is entirely absent in Shakespeare's Prince, is one of the main characteristics of Henry the Fifth in the *Famous Victories.*

[37] II, ii, 45. [38] II, ii, 69. [39] II, iv, 149-169.
[40] James Monaghan's comment on Derrick's and Falstaff's use of oaths. ("Falstaff and his Forebears," *SP,* XVIII, 353-361.)

> Gogs wounds, "wait?" we will go altogether; we are fellows. I tell you, sirs, and the king my father were dead, we would be all kings. Therefore, come away![41]

One cannot help feeling that the Prince's goading of Falstaff is distinctly unsocial. Shakespeare, it is obvious, effected a dramatic contrast between the temperaments of Prince Hal and Falstaff. The Prince easily plays upon the imaginative nature of Falstaff. His character was narrowed to fit into and encourage the ridiculous prattling of the fat knight in order to carry out the scheme outlined by Poins.

But Shakespeare, at the same time that he was displaying Falstaff's humor, was also protecting the dignity of the Prince. The Prince had to appear among the low-comedy characters to carry out the tradition concerning this side of his youth and to illustrate the idea of dishonor connected with his name which his father lamented in the first scene of the play:

> See riot and dishonor stain the brow
> Of my young Harry. O that it could be prov'd
> That some night-tripping fairy had exchanged
> In cradle-clothes our children where they lay,
> And called mine Percy, his Plantagenet.[42]

The reserved way in which he takes part in the Falstaff scenes is evidence enough to the audience that the rumors concerning the Prince's character did not tell the whole truth and that Shakespeare was simply holding him in reserve for his part in the second half of the play where he is completely vindicated by events.

It is clear that the dramatic continuity of the play, so far as Prince Hal and Falstaff are concerned, is worked out on the principle of contrast. The morose humor of the Prince, displayed in his love of goading the fat knight to the highest reaches of the imagination, is just as important to the humorous tissue of the play as the direct wit of Falstaff. The talkative temperament of Falstaff is woven around the sly reserve fo Prince Hal.[43] The play is divided into two equal parts,[44] each part containing a crescendo of humor, beginning with a predominating amount of realism and ending in a glow of romantic

[41] *Fam. Vict.*, 125-29 (ed. J. Q. Adams). [42] I, i, 85-89.

[43] The contrast between the talkative, imaginative Falstaff and the reserved, practical-minded Prince is succinctly expressed by Robert Greene: "And cowards prattle more than men of worth" (*George—a—Greene*, line 1073).

[44] Almost the exact middle of the play is at the end of Act II, Sc. iv.

humor. The flight of Falstaff at the robbery scene [45] is an act of real cowardice which the sensitive knight at first vigorously denies until his mind colors the act with an exaggerated lie and gradually becomes romantic in the last speech [46] of the pretended scene where the Prince and Falstaff each take turns in speaking from the mouth of the king. The romantic humor is carried over in Falstaff's speech about Bardolph's nose.[47] In the second part of the play, made up predominantly of historical matter, the Prince is interested only in the serious business of state. The second crescendo of humor begins in the realistic scene in the tavern in Eastcheap,[48] and ends in romantic humor when Falstaff counterfeits death and claims the credit of slaying Hotspur. Thus we see that the dramatic continuity of the *The First Part of Henry the Fourth* is effected by two crescendos of humor, which are made possible by the reserved temperament of the Prince, on the one hand, and the contrastingly large range of Falstaff's mind, on the other.

[45] Occurring at II, ii, 110. [46] II, iv, 512-28. [47] III, iii, 32-55. [48] III, iii, 62 ff.

Of all the memorable annual meetings of our Association in the galleries of the National Arts Club none has gathered such an international group of special guests as the dinner on May 8. This year representatives of five countries, all of them brilliant artists, gave generously of their time and talents to delight us while they honored Shakespeare. It was simply another of the countless daily proofs of Shakespeare's unique power to reach all peoples.

Such demonstrations have particular significance at the present time. When nationalism threatens the very structure of civilization, Shakespeare stands perhaps as the greatest single personality among the immortals in reminding us of our common humanity.

To promote this spirit of world-mindedness is surely one of the main ideals of our Association. And we should not lose sight of this world-wide purpose. It is easy to relax our interest in such work amid strenuous pressures, personal and national. But we can take heart in remembering the importance of extending the influence which the world needs.—Ed.

The Setting of "The Merchant of Venice"

By Lizette A. Fisher

THE article by Mr. Kittle on the setting of *The Merchant* [1] not only recalled pleasant memories of days spent in the same environment, but inspired me to look over notes on contemporary and local conditions made some time ago during the preparation of a school edition of the play. I submit some of them, not noticed in Mr. Kittle's paper, in the hope of evoking an expression of opinion which may settle the question of their value.

Shylock's rage when he heard that Lorenzo and his amorous Jessica had been seen together in a gondola (II.viii, 8-9) has more justification than the simple fact seems to warrant. In a Venetian book of 1601, containing a description of the manners and customs of the city, the enquiring foreigner is told that a bride goes out in a gondola after her marriage, seated on a raised platform outside the curtains, her hair flowing over her shoulders. This excursion is called "andar in trasto,"—to go on the middle seat, and its only object is to inform the public that she is newly wed and the wife of such a gentleman.[2] Far from remaining in the seclusion proper to Shylock's daughter, Jessica was flaunting herself in conventional Christian fashion, thereby publishing abroad his disgrace as a betrayed father and outraged Jew. Instead of being a trivial incident, the episode is a strong link in the chain of events which brought Shylock to undisguised revenge.

All lovers of Venice are grateful to Signor Molmenti for his researches among its annals, but there is a passage in the English translation by H. F. Brown that is not found in the original text, at least in the edition consulted by me. It seems unlikely that so expert an authority on things Venetian as Mr. Brown is would have inserted this statement on his own responsibility and without explanation, but I should be glad to have the matter cleared up. According to it the long porticoes of the Rialto, where the merchants congregated, were adorned with a chart, or *mappamondo,* showing the trade

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1 "The Setting of the *Merchant of Venice,*" William Kittle. *Shakespeare Association Bulletin,* October, 1931.

2 "La nuova sposa se ne va poi quando è sposata in gondola fuori del felze con i capelli giu per spalla, posta a sedere in luogo rilevato, il qual modo si chiama andar in trasto: nè si sa per altro, se non perche si sappia da tutti quella esser nova sposa, e moglie del tal gentil'huomo."

Delle Cose Notabili della Città di Venetia, Girolamo Bardi Fiorentino, Venice, 1601, Lib. II, p. 20. *Cf. Life on the Lagoons,* H. F. Brown, Chap. II, where mention is made of an engraving in a rare book of 1580. It is entitled *This is the way a bride goes in her gondola,* and shows a wedding party crossing the lagoon.

routes of Venetian commerce.[3] Shakespeare might have known from Coryat of the Rialto as the Exchange of Venice, but picture his delight if some returned merchant, mentioning this further detail, gave him a chance for local color in Salarino's "peering in maps for ports, and piers, and roads" (I.i, 19).

Launcelot Gobbo has so much of whimsically nonsensical plausibility about him that it seems as ungrateful, and almost as futile, to attempt an investigation of his character as to annotate *Jabberwocky*. But questions as to his person and place do, nevertheless, arise. Did Shakespeare see him as a humpback? His surname is so translated, and the *Gobbo di Rialto* is such a figure of stone kneeling to bear up a short column of Egyptian granite, the top of which is reached by steps. It stands in the square of San Giacomo di Rialto, and from it, as is well known, the laws of the Republic were promulgated. The word itself must have had proverbially a close connection with Venice, for a characterization of the inhabitants of the various cities in Italy ends with "Venezian *gobbo.*"[4] It is perhaps worth noting that the handyman of a Venetian household is, or was when I first knew Venice (some thirty years ago), a humpback, familiarly known as *il gobbo*. Odd jobs were postponed until the *gobbo's* day, and there were apparently enough humpbacks to go around. Launcelot's own words hint at deformity. "Do I look like a cudgel or a hovel post, a staff or a prop?" (II.ii, 71-72.) In other words, "Do I look like anything strong or straight?"

Again, is Launcelot a country clown, ranking with Costard and William, or is he of the company of Touchstone and Feste? He seems above the one group and below the other. It may plausibly be guessed that he began life as an unusually clever bumpkin with ambition. Had accident once afforded him the opportunity to attempt the part of a professional fool, only to take it away again? Jessica speaks of him as a merry devil who mitigated the dreariness of her father's house, but this may very well have been natural, not professional, mirth, and it is more than doubtful if Shylock would have indulged in so idle a mouth as a professional jester's. Nevertheless Shylock calls him "patch" (II.v, 46), the recognized name for a fool in motley, and complains of his appetite in the same breath. Certainly Launcelot's patter, his oracular but sheer nonsense, his odds and ends of learning and his incorrigible impertinence, are all the stock-in-trade of a licensed fool. When

[3] *Venice*, Pompeo Molmenti, tr. H. F. Brown, Pt. I, Ch. I:39. (A. C. McClurg, Chicago, 1906, 1907.)

[4] V. S. Lean, *Collecteanea*, I:294.

Bassanio orders the livery, which for Launcelot was so strong an inducement to change of service (II.ii, 116-117), he says, "Give him a livery More guarded than his fellows" (II.ii, 163-164). "Guarded" is ornamented, decorated with stripes. (N.E.D.) If this does not mean that Launcelot is to be provided with something like professional motley, why this extra splendor? Taking into consideration Launcelot's eagerness for the new position, "guarded" livery and all, it seems within possibility that as a clever country-boy he had at one time gained recognition as a jester, whether or not a full-fleged professional, that he lost his place through the whim of the great or his own incautious tongue, and that in extremity he took menial office with the Jew, keeping a keen watch meanwhile for an opportunity to re-establish himself in the lazy, if uneasy life of a professional merry-maker. Lorenzo indicates that he is an experiment, but, on the whole, a successful one.

> O dear discretion, how his words are suited!
> The fool hath planted in his memory
> An army of good words, and I do know
> A many fools, that stand in better place,
> Garnish'd like him, that for a tricksy word
> Defy the matter. (III:v:79-75)

"Garnish" may apply both to Launcelot's mental equipment and to his motley costume, as it is used in "the lovely *garnish* of a boy" (II.iv, 45). Of course, as deformity was food for laughter, a crooked back would be regarded as an addition to his professional equipment.

There remain a few more points, not viatlly important, perhaps, but suggestive. The "scarfèd bark" (II.ii, 15) is very generally explained as a vessel decorated with scarfs, or banners, for her maiden voyage, and it is quite true that the passage

> The scarfs and the bannerets about thee did manifoldly dissuade me from believing thee a vessel of too great a burthen. (*All's Well,* II.iii, 214-216.)

furnishes corroboration which may seem hardly necessary. Yet "scarf" has another meaning, singularly to the point here, which would have appealed to Shakespeare's liking for a technical word. In shipbuilding it means to lap timbers in such a way as to secure a continuous joint (N.E.D.), and seems to have a special application to the framework of keel and ribs. In this sense a "scarfèd bark" would be one starting out with timbers strongly braced, doomed to return with those same ribs over-weathered. Did the incorrigible lover of word-play chuckle over his own deft use of both meanings?

Salarino's oath by "two-headed Janus" (I.i, 50) is undoubtedly well-suited to his discussion of sad countenances and merry, but it is also a bit of profanity most appropriate upon the lips of a Venetian man of business. As god of coming and going, and hence of traffic, Janus had jurisdiction over ports as well as gates, and was even credited traditionally with the discovery of shipbuilding. For this reason the Roman *as* bore the impression of a ship on the reverse of the double head of Janus.

In conclusion, may I offer an event more homely interpretation of "a gaping pig" (IV.i, 47) than Knight's contention that Shakespeare had in mind the squeals of the living animal, or Malone's that he referred to the lemon-filled jaws of the roast article? Neither seems sufficiently repulsive to account for Shylock's disgust. So I, with due hesitation, recall the analogy of a "gaping wound," and suggest that the allusion may be to a pig hung by the heels after its throat has been cut by the butcher, no pleasant sight for the squeamish.

NOTE

"The parish mass was said before noon, but in Lent, no regulars in religious houses, whether of monks or friars, were allowed to break their fast before vespers. The hour of mass was deferred until then, and Sloth takes advantage of 'evening mass' * and goes to the Friars." (*Piers the Plowman,* Pass. V, ll. 417-418. B text, ed. Skeat.)

All the above in a note in *Lay Folks Mass-book,* E. E. Text Society, ed. T. F. Simmons, p. 313.

> "And ligge abedde in lenten an my lemman in myn armes,
> Tyl matynes and masse be do and dhanne go to dhe freres;
> Text B, Pass. V.416-417.

"The practice of evening communion on fast days is recorded in the Maronite liturgy down to 1736." *Gleanings in Church History,* Wentworth Webster, p. 280.

* "Are you at leisure, holy father, now:
Or shall I come to you at evening mass?"
Romeo and Juliet, IV:i:37, 38.

Hamlet's "Pajock" Reconsidered

By SAMUEL A. TANNENBAUM

Having caught the conscience of the King, Hamlet—triumphant, exultant—lapses into the following verses:

> For thou dost know, O Damon dear,
> This realm dismantled was
> Of Jove himself; and now reigns here
> A very, very—pajock.

Practically all twentieth century editors of *Hamlet* have "pajock" for the last word in the above quatrain. Some of the best editors of the eighteenth and nineteenth centuries, including Dr. Johnson, adopted Pope's substitution of "peacock" for the Quartos' "paiock" and the First Folio's "Paiocke," the others being almost unanimous in reading "pajock." A few, very few, editors have adopted Theobald's emendation of "paddock" in place of the original word.

In favor of "pajock" the following considerations have been urged: (1) in the north of Scotland, says Dyce, the lower classes call the peacock the "peajock"; (2) Hamlet is alluding to the fable of the birds choosing a king, and choosing a peacock instead of an eagle (Pope); (3) Hamlet is comparing the King to the peacock, a bird which is said to have been held in very bad repute in Shakspere's day. In "the most popular book on natural history" in the days of Shakspere, the peacock is described as having "the voice of a feend, the head of a serpent, the pace of a theefe," and as being extremely malevolent. It has also been argued that the peacock was a symbol for a fool, and that Hamlet thought his uncle-father a fool for having betrayed himself. Malone thought the comparison with the peacock appropriate because the King struts about with a false pomp, "as a peacocke doth."

Notwithstanding these arguments, some commentators have declined to accept either "pajock" or "peacock" as giving us what Shakspere wrote. Theobald, one of the most learned and most ingenious of Shakesperian scholars, suggested reading either "meacock" (a "cravenly" bird), or "paddock" (a toad), or "puttock" (the kite or buzzard). He seems subsequently not to have thought so well of his first and third suggestions, and it is said that he "withdrew" them. Elze regarded "paddock" with favor, but suggested "bawcock" as a substitute. After him a writer (E. Warwick) in *Notes and Queries* sought to maintain that "paicock" was a mistake for "patokie," a word

which, he said, was current in Rome and meant "a coin with a hideous, worn-out impression." Ten years later, another writer (Latham), in the same periodical, suggested "Polack" as giving us what Shakspere wrote. He was followed by a Mr. McGrath who suggested reading "patchock," a paltry clown. A distinguished German scholar followed this with the suggestion that Hamlet called his uncle a "pajok," a Polish word for "servant." An Englishman, John Davies, then showed his knowledge of linguistics by arguing for the Swedish "pojke," equivalent to "a mere dirty boy."

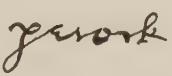
Furness, who records all of the above, omits mention of Mr. Bullock's "bajan," "a piece of college slang" (of French origin and meaning "a mere novice"). Oddly enough, Collier's manuscript "corrector" seems to have left the passage unaltered, possibly because Dyce approved of "pajock." The learned Dr. Mackay thought it possible that "pajock" was the Keltic "pai-ioc" and meant "payment of tribute." Without any intention to be comic, Professor Leo urged the substitution for "pajock" of the stage-direction, "*he hiccups.*"

"Padock," which in the Elizabethan "secretary" script could be a misreading of "paiock"—the dotted *i* (made without a penlift between the *i* and the dot) being mistaken for a *d*—is too tame as a term of abuse applied to Claudius. All that can be said against the paddock is that it has been described as "foul" and that some thought it was poisonous. But it is not an impossible reading.

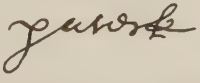
"Meacock" is not likely to have been misread by the compositor as "paiock" or "Paiocke."

"Pajock" is objectionable on the following grounds: (1) it occurs nowhere else in English literature; (2) Dyce has given no evidence in support of his assertion that the word was in use in the northern part of Scotland, in the mouths of the "lower classes;" (3) there is no particle of reason for assuming that the word was in use in northern Scotland in Shakspere's day, or that Shakspere knew the word; (4) there is not the least shadow of reason for assuming that Shakspere would have put a Scotch word into Hamlet's mouth; (5) Shakspere's audience would not have understood the word; (6) to an Elizabethan audience, an abundance of evidence shows, the peacock would have suggested only pride and vanity, which are not the characteristics Hamlet

would have in mind at this time, characteristics, moreover, which do not denote his uncle. So much, then, for "pajock."



"Pajock" is not an impossible misreading of "pecock" (see facsimile). In the Gothic script of Shakspere's day, the hand he wrote, an *e* may easily be mistaken for an *a* and a *c* for an undotted *i* (often equivalent to *j*). Good reason can, however, be advanced against accepting "peacock" as Shakspere's word in the passage we are discussing. (1) To Shakspere and—what is perhaps more important—to his audience the peacock was a symbol for pride and vanity, not of malevolence. Du Bartas wrote of the peacock in most glowing terms. Chester, in *Love's Martyr,* dwells on Alexander the Great's admiration for "the proud sun-braving peacock." In the northern countries of Europe peacocks were reared for their esthetic value. Philip Massinger, in *The City Madam,* refers to the well-known fact that the peacock was "a standard dish on every great occasion." And Dr. Nicholson has shown that the peacock was the token of the covenant of the rainbow, and that swearing by the peacock was universal among the nobly born. These are, surely, reasons enough why Shakspere's audience would not have associated the peacock with malevolence, and why Hamlet would not have compared Claudius to this beautiful bird. (2) Hamlet would not at this time have called his uncle a fool for having betrayed his guilt. (3) Nothing in the play warrants the thought that the King is a strutting fellow or indulges in vain display. (4) There is no reason for thinking that Shakspere had in mind the fable of the birds choosing a king. The peacock was not chosen in preference to the eagle, and neither was the peacock the eagle's successsor.



What, then, was Hamlet's word? All things considered, it could have been only "puttock." (1) "Puttock," written "putock," could easily have been misread "pajock" in the "secretary" script, the *u* being mistaken for *a* and the *t* for *i* (see facsimile). (2) Shakspere and his audience held the puttock (*i.e.,* the kite, the buzzard) in great contempt because of its tameness and its use as a scavenger. In London kites had for a long time been encouraged to collect in the streets and consume the garbage. Sylvester, in his translation of Du Bartas, calls it the "ravening kite," and that is how Eliza-

bethans thought of it. Shakspere calls it the "carrion kite." Bartholomew describes this bird thus: "A kite . . . is a ravishing fowl, and hardy among small birds, and a coward and fearful among great birds, and dreadeth to lie in wait to take wild birds, and dreadeth not to lie in wait to take tame birds, . . . [and] he eateth carrions and unclean things . . . and for his faintness and cowardness he is overcome of a bird that is less than he . . . the longer he liveth, the more he sheweth that his own kind is unkind." (Remember that Hamlet has referred to Claudius's "unkindness," *i.e.,* unnaturalness.) So that Hamlet could hardly have found a more contemptuous and a more quickly understandable designation for Denmark's present king. (3) The kite furnishes a most striking and almost inevitable contrast to the eagle. In the passage we are now studying Hamlet speaks of his father as "Jove himself," and Jove, we know, is always associated with the eagle. We may recall that Imogen tells her father that in betrothing herself to Posthumus she "chose an eagle and did avoid a puttock." In *Cymbeline* there are two other references to the "princely eagle" in connection with Jupiter. In *Richard III* we have the same association in the words of Hastings: "More pity that the eagle should be mew'd, / While kites and buzzards prey at liberty." The "detested," "hungry kite," and its known thievish propensities, supplied Shakspere with just the image required by the occasion. From Nares we learn that the puttock was "a base kind of hawk . . . and often used as a name of reproach for a base and contemptible person."

It has been suggested that Shakspere chose to refer to the peacock because of its reputation for sensuality. But the suggestion ignores the fact that to Elizabethans Jupiter ("Jove") was notorious for his rapes and amatory escapades. I shall refer here only to his seduction of Dione, Themis, Europa, Alcmena, Io, Latona, Olympia, Leda, Antiope, and Danae. A reference to sensuality would at once have recalled "the escapes" of Jupiter, and would have deprived Hamlet's verses of the intended contrast between the king that was and the king that is. The peacock had for centuries been known as the attribute of jealous Juno, the protectress of marriage. This beautiful and highly esteemed bird would not have been chosen by Shakspere as a contrast to Hamlet's father, whom he subsequently identifies with kingly Jove. To provide this contrast Shakspere must have written "puttock." The panic-struck coward who had just staggered out would have been the last one in the world to bring the strutting peacock to anyone's mind. But the craven puttock would have suggested itself at once.

Shakespeare's Abridgement

By ESTHER C. DUNNE

A SUPPOSITION by Fleay that 'when actors were about to start on a provincial tour the London texts would have been specially abridged for their use' was taken over by Mr. A. W. Pollard and Professor Dover Wilson in theories advanced in the columns of the London *Times Literary Supplement* and elsewhere, to support an hypothesis that "behind certain editions of Shakespeare's plays there lie, not, as with the 'good' quartos, the full playhouse copies, but more or less mangled versions, abridged and adapted for performance in special circumstances."

This hypothesis obtained further support from Dr. Greg, who, in his *Two Elizabethan Stage Abridgements,* 1923, "produced positive grounds for belief both that legitimate abridged texts were in use, and, on the other hand, that texts made up by actors, mainly from memory, but with occasional help from their 'parts,' almost certainly originated with actors stranded in the provinces and obliged to make up, as best they could, something popular to play."

Mr. Peter Alexander in *The Times Literary Supplement* for September, 1925, and more fully in his *Shakespeare's Henry VI and Richard III,* 1929, gives further support to this theory.

Is there contemporary record of the word *abridgement* being used to designate such a shortened version? If the thing itself existed, what name had the Elizabethans for it?

In 1603 *Hamlet* (Furnivall facsimile, p. 31, Act II, Sc. ii l. 437 seq. of Cambridge edition) the word "abridgement" occurs in the following circumstances. Hamlet and Corambis have been talking, Hamlet obviously for the further mystification of the stupid old man. Corambis asks what follows in the story of Jephtha and his daughter, and Hamlet cuts him short with reference to verses where the story occurs:

> *Ham*: Why by lot, or God wot, or as it came to pass,
> And so it was, the first verse of the godly Ballet
> Will tell you all: for look where my abridgement comes. (*Enter players.*)

Of course the word "abridgement" is not used here primarily to refer to a shortened version of a play. From the context it obviously is used in the first sense given by the N.E.D., viz.: 'The act or process of abridging or shortening.' The players by their entry cut off Hamlet's explanation and Corambis is re-

ferred for further information to 'the godly Ballet' which 'will tell you all.' The 1604 Quarto supports the same idea, though there the 'godly Ballet' is changed to the 'pious Chanson' which 'will show you more.' The 1623 Folio repeats the words of the second Quarto, except that "abridgement" has become "abridgements."

What one would like to find in Shakespeare is the word "abridgement" used in the sense of a shortened version of a play. There is no clear instance of the word in this sense, but a consideration of his uses of the word lead to an interesting hypothesis.

The word "abridgement" is found in *Henry V,* V, Cho. l. 44.

> Then brooke abridgement; and your eyes advance
> After your thoughts, straight back again to France.

Here the word from its context obviously means 'curtailment of a longer story.' The Chorus at the beginning of Act V has summarized briefly events between the end of Act IV and the beginning of Act V, and asks indulgence for this abridgement. Another instance of the use of the word is found in *Cymbeline,* V, v, 302.

> When shall I hear all through? This fierce abridgement
> Hath to it circumstantial branches.

Furthermore, the forms "abridge" and "abridged" are regularly used by Shakespeare in the sense of cut short. (*T. G. of V.,* III, i, 245; *2nd Henry IV,* II, iv, 211; *M. of V.,* I, i, 126; *J. C.,* III, i, 104.)

A much earlier use of the word (*c.* 1590) occurs in *M. N. D.,* V, i, 39, where Theseus calls for an entertainment 'to wear away this long age of three hours.' To his master of revels he says:

> *The.* Say, what abridgement have you for this evening?
> What masque? What music? How shall we beguile
> The lazy time, if not with some delight?

The N. E. D., commenting on this use of the word, defines it to mean a shortening of time, yet suggests that it may mean a compendium of a larger work, an epitome.

Curiously enough, the N. E. D. does not use the passage in *Hamlet* which I have commented on above. But Dyce (*Gloss.*), commenting on the mean-

ing of "abridgement" both in *M. N. D.* and in *Hamlet,* says:

> In the first of these passages (*i.e., M. N. D.*) *abridgement* means a dramatic performance, and in the second (*i.e., Hamlet*) it is applied to the players, as being, I presume, the persons who represent an abridgement.

He also quotes Steevens to say 'By *abridgement* our author may mean a dramatic performance, which crowds the events of years into a few hours.' And Clarendon implies the meaning, an abbreviated stage version, when it comments: 'Hamlet uses the word in a *double* sense. The players by entering abridge his talk.'

These interpretations of the word fit our hypothesis too easily. There would be something ludicrously matter-of-fact in making Theseus on such an evening of festive ceremony use a technical play-house term, "abridgement"; and Hamlet, speaking to Polonius in these circumstances, would hardly use a technical term, although they were both confessedly amateur actors. Yet these uses of the word "abridgement" in *M. N. D.* and *Hamlet* may have behind their immediate meaning a subconscious association in Shakespeare's mind with this professional use of the word.

This is the veriest supposition which needs to be supported by evidence outside Shakespeare in contemporary stage usage. But as a possibility some things can be said for it. In both passages a play and players are involved. In *M. N. D.* Theseus revolves the possibility of masque or drama, finally chooses the 'play' of Pyramus and Thisbe and makes inquiry about the players. The scene in *Hamlet* which follows the 'abridgement' passage is, of course, famous for its probable reflection of Shakespeare's professional interests. With the theory in mind of abridgements for travelling companies and *extempore* performances in the provinces, scrambled together from separate parts, one finds the whole scene particularly suggestive. These travelling players have several parts in their heads and Hamlet calls for particular speeches, rather than thinking of a play as a whole.

> *Ham.* ——Come, a taste of your Quality, a speech, a passionate speech.
> *Players.* What speech, my good lord?
> *Ham.* I heard thee speak a speech once, etc. (1603, Griggs, 31)

He counts on their parts being ready in their memory:

> *Ham.* If it live in thy memory, beginne at this line, etc. (1603, Griggs, 32)

Furthermore, the possibility of cutting speeches and shortening a version to suit a particular occasion may possibly be reflected in Corambis's remark,

Cor. Enough my friend, 'tis too long.
Ham. It shall to the barber's with your beard: (1603, Griggs, 32)

And the practice of inserting speeches for a particular performance is supported in the following:

Ham. Ah coulds't not thou for a neede study me
Some dozen or sixteen lines
Which I would set down and insert? (1603, Furnivall, 33)

Is it too much to argue that in all this Hamlet is more in touch with the business of play versions than he need be for the part; that Shakespeare writes here with the zest of personal and professional experience, and that Hamlet's 'abridgement' may have, as Shakespeare wrote it, a subconscious second meaning, that of a technical play abridgement?

One more consideration brings these two uses of "abridgement" and their association with acting versions, nearer in time than they have previously been thought to be. The date of *M. N. D.* is about 1590. The theory that an abridgement of *Hamlet* was played on tour in May, 1593, and that the 1603 *Hamlet* was primarily based on the abridgements which were hastily made for this tour has been advanced by Mr. A. W. Pollard and Professor Dover Wilson, and supported on different grounds by Mr. F. S. Boas in *Shakespeare and the Universities,* 1923. This theoretical date for an early *Hamlet* brings its composition close to the composition of *M. N. D.* and makes both plays reflect the period in Shakespeare's career when the abridgement and the provincial tour might be prominently in his mind. This possibility strengthens my suggestion that the word "abridgement" as used in *M. N. D.* and *Hamlet* may have had a connection in Shakespeare's mind with a possible professional term, "abridgement," denoting a shortened version of a play which had already been acted in longer form. If one could find a contemporary use of "abridgement" in this last sense, then these two passages might be interesting subsidiary evidence.

While a variation in the First Folio from the Quarto readings need not necessarily be taken as a conscious change, yet I would suggest that the reading, "abridgements," in the 1623 Folio for the earlier "abridgement," may argue that the fashion of abridged versions for acting on tour, being now less usual, the meaning of the word was no longer clear and a plural form of no very specific meaning found its way into the text.

Shakespeare on London Bridge

By H. H. HAY

When every one essayed to know,
And very few essayed to teach:
Ere grammar's rules, like wires stretched
To trip the feet of nimble speech,—
I found myself Will Shakespeare's guest.
Mine were his ways, his crownèd thought;
I wrapped him like his atmosphere,
Partook of all he saw and sought.

"A lad of mettle! slow but firm!"
Stout wrestlers thought who looked at him.
His rounded neck and nourished chest,
And every easy-muscled limb.
Women who gazed, first dreamt, then glowed
O'er olive cheeks, carnation-spread;—
Ripe lips, where purpose watched with love;
And every maid was rosy red
That felt the brilliant hazel spell
Of dark, soft eyes, as he passed by,
One hand clutched at the oval chin.
When, with the breeze, his cap blew high,
Each maiden and the morning saw
The silky toss of chestnut hair,
The lofty wonder of the brow,
Unruffled, placid, white and fair.
Past windmill, pond, and ancient cross,—
A palace low mid fen and tree;
A gabled house, with dolphins carved,
With boys disporting nakedly.
I followed on—my wonder grew,
The world itself has done it too,
A heavy coach goes logging by
And creaks across the hurdles.—Then
A clamor comes; a river shines;
One leads a dripping, muzzled bear;
A maid goes past with laughing friends,
A bride expectant, flushed and fair.

Here, raised upon a broken tomb,
The antic juggles with his knife.
This is the Bankside! this the Thames!
And this the surging, shouting life,—
The busy, bubbling, bustling tide
Of England; full of fight and cheer;
The breeding, cudgel-playing folk,
Who whistle, drink and dine. Lo! here
Is Paris Garden. By my faith

What mobs are surging through the door!
O'er shout of folks and yelp of dogs
The angry bull sends up his roar.
The men are full of sap and meat,
Are rude and strong, are stout and red;
The comely women, fat and fair,
Are quick to woo, and swift to wed.
He sees, with meditative step,
Black gowns, young curves 'neath jerkins old;
The gilded sword, the high-peaked hat,
The ruff and shirt deviced with gold.

We do now come to—we are nigh
(As in a common nightly dream)
A clumsy street above the flood,
A bridge of houses o'er the stream.
We cross! (spiked heads above us grin);
An arm'd barge darts 'neath our feet;
The river's gay with boat and swan,
Its foaming current shakes the street,
We pause upon the central arch,
Below rage waters swift and stern,
Yet like his thoughts those waters went
To circle earth and then return.

Eastward, perforce, our eyes must turn;
Bombard, deep moat—the grim walls ring

That prison-palace of the world,—
The background stern of time and king.—
We glance at books neath swinging signs,
Love-broils of hot Italian days;
The history of English kings;
Then, at the living books we gaze.
How 'cross the bridge these volumes stream!
Some fast, some slow, some very slow.
The fencing-master sounds his drum,
A troop of nobles spurring go.
The morris dancer with his mob;
The spark, with falcon trained to fly;
The beggar at the cart-tail writhes;
Churls loiter; 'prentices run by.

On last night's stage he talked with peers
And captains bold from far Cathay,
And now he quips with wholesome grooms
And people of the work-a-day.
He asks the weaver of his yarn,
The joiner of his rough-hewn beam,
He notes the casks of Alicant,
Swung from the pinnace in the stream.

He hears the huckster-woman brawl,
He speaks the rover rolling nigh,
He gives the reveller, not his heart,
But keeps him in his ear and eye.
The urchin smiles, for this man knows
Of boyish games and youthful stress,
He knows the child, he knows the lad
With boyhood's clumsy tenderness.
Unchecked by self, his mind receives
And sets in order things terrene;
All life like Peter's net he holds,
And nothing common nor unclean.
So sure his foot so bright his eye,

The butcher's dog wags tail to him.
He nothing hates, although he marks
A hundred faces mean and grim;
And yet within his mind remain
These faces craft or passion stirred.
When misers throw away their gold,
Then he'll forget an uttered word,
Each image sinks from sight to soul;
For there unchanged he keeps each scene
Till fitting time; then in the eyes
They landscape as they first had been.
He sees the truth so perfectly
That what he says, perforce is true.
His is the blessig of the sun;
It lights a flower and warms it too.
He saw all things and he saw more,—
He saw the shaping of the stroke;
He saw the mast yet in the green,
And on the bridge his musings woke.

For mien to him meant open soul
Where nothing secret might escape;
Nor swifter sight to find the ore,
Than mind to stamp it into shape.

On London Bridge he caught his souls
And silked them in the garb, Romance;—
And made them rest or flutter fierce,
Tangled in nets of circumstance.
What did I see? A narrow way,
An actor scanning London's flow.
All Time, with its bemillioned folk,
Has watched since then this magic show.

The Shakespeare Anniversary of 1932

IN the long history of the praise of Shakespeare, no anniversary of his birth has witnessed such tributes to his genius and his memory as were dedicated in April of 1932. The Shakespeare Memorial Theatre at Stratford-on-Avon, the Folger Shakespeare Library at Washington, and the Furness Memorial Shakespeare Library at the University of Pennsylvania are witnesses, after three hundred years, that Shakespeare, as his friend and fellow-poet acclaimed, is "not of an age, but for all time."

As readers of our BULLETIN have had an opportunity through press or radio to share in the American celebrations, I shall confine this account to the exercises at Stratford. The Shakespeare Memorial Theatre is the cooperative effort principally of English and American donors. The largest American gift came from John D. Rockefeller, jr., but many other Shakespeare groups, schools, colleges, and universities sent in subscription lists. The heated controversy over the architectural appropriateness of the building, waged in the English press ever since the plans of Miss Elizabeth Scott were first accepted, had, by the time of the dedication, largely subsided. The interior of the playhouse brought forth the general verdict that in loftiness of conception and design, in beauty, in comfort, in technical perfection it could challenge any theatre in the world.

At the luncheon in New Place Garden, Sir Frank Benson proposed the toast to "The Immortal Memory," and Mr. Stanley Baldwin, representing the British government, and Mr. Andrew Mellon, the government of the United States, responded. "Some fools have asked," said Mr. Baldwin, "why did Shakespeare go back to Stratford in his old age? He went back to Stratford because he was an Englishman, and every Englishman, like a homing pigeon, goes back to the home of his birth. . . . That is why Shakespeare went back to Stratford. His heart was in the meadows by the river."

A red monoplane came roaring over the Stratford crowds, and, to the accompaniment of cheering, the Prince of Wales arrived from Windsor, received from Miss Scott a golden key to the doors of the theatre, and passed in to see his great ancestor, Prince Hal, disport himself with Falstaff and roystering companions at the Boar's Head. Prince Albert Edward in some respects represents a reincarnation of his fourteenth century ancestor. In the words of Mr. Bernard Page

> "both are heirs to the British throne, and abounding in the most royal promise. No men know the people better. All sorts and conditions from aristocrat to

plebeian are as open books to these princes who have shared in their joys and woes; sympathized in hours of anxiety and trouble, and looked forward radiantly to the promise of better times ahead."

The speech of the Prince is of special interest to American readers, since it includes a graceful reference to our interest in the celebration.

"It is a very inspiring thought that Shakespeare should be honoured in his native town by the dedication of this magnificent theatre.

Nothing can more truly be called a memorial than such a theatre, which perpetuates, side by side with the historical memory of our greatest dramatic poet, the living spirit of his genius.

Shakespeare himself would not have asked for another statue to be erected in his honour; he could have desired nothing better than that his plays should find a permanent home within a hundred yards of the church where he lies.

He was an actor, too, accustomed to playing under difficult conditions, and he would have rejoiced to know that, as a workshop for the production of his plays, this theatre contains more perfect accommodation and equipment than any other erected in the English-speaking world. 'See these players well bestowed'—the instructions which he put into the mouth of Polonius—have been faithfully carried out here to-day.

I think it is inspiring, too, that people from all over the world who visit England, and go on a pilgrimage through its countryside, should be able to find in its very heart a theatre which reverberates with the noblest poetry in our language, and which stages plays that represent the highest achievement of our race.

Shakespeare was above all things an Englishman. He loved his country with a great and passionate love, and his magic verse not only breathes the air of the countryside, the air of our long, still summer afternoons, but strikes back into the very heart of our history, with all its pageantry and daring.

We feel proud that this distinctive atmosphere of Old England is kept alive here so that our visitors may capture its essence, and take away with them lasting memories.

It gives one pleasure to know that the New Shakespeare Memorial Theatre is not alone the tribute of England to her great son, but also, and even more, the tribute of the whole civilised world to a great world-figure.

Although in one sense Shakespeare's appeal is peculiarly addressed to the hearts and minds of his fellow-countrymen, his genius is yet universal and evokes the homage of the men of all nations.

What is equally important, he speaks as significantly for the man-in-the-

street as he does for the student, so that in a double sense he may be described as a universal poet.

The secret of his wide appeal is that Shakespeare took an intense interest in this workaday world of ours, and was too much in love with living ever to become engrossed with mere theories about life. He delighted in all swift, true things—the galloping of horses, the music of hounds, the skill and backbone of the man-at-arms, and the quiet courage so often to be found in the simplest human heart.

In describing this theatre as a world tribute to Shakespeare, I would like to mention Britain's special appreciation of the very generous help which has been forthcoming from America. The American people share with us the great treasury of our language and of all the noble works which that language has enshrined."

Mr. Masefield, the poet laureate contributed for the dedication the following ode, which was read by Lady Keeble from the stage:

Beside this house there is a blackened shell,
The theatre, that Flower built of old
Lest English love of Shakespeare should grow cold.
He, Stratford's citizen, established here
A home for Shakespeare that for many a year
Drew happy thousands till the fire befell.
I saw its ruins black in smoke that rolled,
Now a new house has risen; it is given
Not by one citizen or State, it stands,
Given to us by many hundred hands,
American and British; nay, each race
Upon this earth has helped to build this place;
Lovers of Shakespeare everywhere have striven.
Every man gave it out of all earth's lands.
First, let us thank the givers for the gift,
This consecrated gift of brick and stone,
Where Poetry, the queen, shall have her throne.
Long may the givers come here to unite
With us in Shakespeare's service of delight:
The acted passions, beautiful and swift,
The spirit leaping out of flesh and bone.
And may this house be famous, may it be
The home of lovely players and a stage
Schooling young poets to a fruitful age.
We but begin: our story is not told;
Friends, may this day begin an age of gold,
England again a star among the seas,
That beauty hers that is her heritage.

ROBERT M. SMITH, *Lehigh University.*

The Annual Dinner

THE annual dinner of The Shakespeare Association of America was held in the galleries of The National Arts Club on Sunday evening, May eighth, and, as usual, was pronounced a most enjoyable occasion. The galleries were well filled with members and their guests, while Spring flowers and the friendly glow of candlelight furnished a happy setting for the excellent dinner and the feast that followed. Represented at the dinner, also, were The Shakespeare Club of New York City and The Bard of Avon Club of New Rochelle.

Opening the program, President Thorndike, after welcoming the members and guests, spoke of recent Shakespeare activities and called attention to the leaflet at each plate setting forth the aims and objects of the Association, with an invitation to those who were not already members to become such. Several messages of regret were read from those honored guests who, unfortunately, were not able to be present. Since this was also the annual meeting, Dr. Thorndike announced receipt of a letter from his Secretary, Miss Myra B. Martin, whose absence on account of illness was deeply regretted. Miss Martin sent her personal greetings to the members and announced, as a result of the balloting, the election of the five Directors of the Class of 1935, viz.: Ashley H. Thorndike, Judge Thomas W. Churchill, Miss Myra B. Martin, John Robert Gregg and Howard Fleming.

The "business" over, our good friends, Mr. and Mrs. Charles D. Coburn, being called upon to speak, graciously responded, the first with a humorous story of Barry Sullivan, the English actor; the latter, with a bit from *As You Like It.* Sir Philip Ben Greet, introduced as one who "has spoken more Shakespeare probably than anyone now living," gave, with the aid of Miss Edith Wynne Matthison, a scene from *Twelfth Night,* that in which Malvolio, at behest of Olivia, follows Viola with her ring,—and excellently well done it was.

Madame Marie Rosett then sang two songs, which were heartily applauded. Later in the evening, Madame Rosett was again heard, this time in a group of three songs from Shakespeare, beautifully sung

Pedro de Cordoba, a distinguished guest, delighted his audience with a fine rendition of the beautiful balcony scene from *Romeo and Juliet,* Miss Matthison again assisting. Those who attended the dinner were then privileged to hear Charles Rann Kennedy in a most inspiring address in which he made a strong plea that—if we are to stand for anything in this, as he termed it, debased day—we raise our banners high and stand for that which is best, for the truth, in art, in Shakespeare; that we stand for Shakespeare, the man himself. Mr. Kennedy had also a word to say against those critics who use Shakespeare as an excuse for interposing their own

cleverness, but particularly he derided and deplored a certain artificiality that has crept into stage speech, what he called the "golden-voice nonsense", the Oxford cleric or sing-song style of diction. Pointing out the musical qualities in certain homely dialects, Mr. Kennedy said that the ordinary people were still keeping their English undefiled, and he thought that it was in the everyday speech of the common people that Shakespeare had first heard those variations of tempo, those marvellous tunes that he makes sing so sweetly in his own poetry.

Following Mr. Kennedy, Colin Keith-Johnston, of "Journey's End" fame, rendered a scene from *Romeo and Juliet,* Romeo standing before the tomb in which Juliet, as he thinks, lies dead. Madame Olga Samaroff Stowkowski, another of our guests, spoke briefly on Shakespeare in music. Miss Matthison, who had already contributed generously to the enjoyment of the evening, recited a Sonnet, "Let me not to the marriage of true minds, etc."

President Thorndike then closed the program, expressing a hope that the evening had been found pleasant and profitable, and that those present would resolve to "come next year." EDWARD C. GRAFF.

Annual Report of the Secretary

IT IS gratifying to record, as shown by the annual report of the Chairman of Membership, that in spite of these troubled times, the Association is holding its own. Nearly every one of the comparatively few resignations has been coupled with a sincere expression of regret that it was unavoidable, and of hope for reinstatement later. For example, the letter of resignation of one of our Sustaining Members, a distinguished Shakespearean scholar, dramatist and critic, reads:

"I greatly regret that I am obliged to present my resignation, which I hereby do. Believe me, only the pressure of the immediate human needs of those for whom I feel responsible could force me to this measure."

It promises well for the future that the cultural value of membership in the Association is becoming so widely recognized, and it is equally gratifying to record that among the 173 additions to the roster since the annual report of May 1, 1931, are the names of many well-known and distinguished Shakespeare lovers, students and scholars, who find the Bulletin inspiring and helpful, which is further evidenced by the 60% increase in the number of Bulletin subscriptions from libraries and institutions of learning. But it must always

depend upon the size and continuity of the membership, so that there must be no relaxation of personal or organization effort to increase and maintain it. Mr. Heine, Chairman of Membership, is building up an effective organization of State Chairmen of Membership for every State. The next annual report will record the results of their work.

The necrology for the year comprises five names, at least one of which is internationally known—Dr. Gamaliel Bradford, who died April 11, 1932. The death of this eminent and unique biographer is a great loss to American letters as well as to the Shakespeare Association. He was one of our first life members, joining in 1924 on the invitation of one of our first vice presidents and life members, the late Professor Katharine Lee Bates.

Another life member was Benjamin Kimball, a prominent retired lawyer of Boston, who died March 11, 1932. Mr. Kimball was so interested in the aims and purposes of the Association that he paid dues in advance for five years for a friend who he thought would enjoy and profit by the membership.

Another well-known lawyer, a maintaining member, was Hon. Josiah Marvel of Wilmington, Delaware, who died in 1931.

From the ranks of our Shakespeare scholars we have lost Dr. Edwin Greenlaw of the Johns Hopkins University, a member of the Advisory Board of the Bulletin, who died in the autumn of 1931.

The only death among the annual members that has been reported to the Secretary is that of Mr. Fred Bender in August, 1931.

The membership of the Association covers so wide an area that it is practically impossible for the Association to celebrate as an organization the Birthday of Shakespeare, although a great many of its various units all over the country have diverse and interesting programmes and ceremonies on that day. But this year we were able to participate in the great celebration at Stratford-upon-Avon, on the opening and dedication of the New Memorial Theatre, to the building of which so many of our members contributed.

Our board of directors appointed and commissioned a special delegate to represent the Association at the celebration and to present a wreath with a silk American flag and ribbon bearing our name. The special delegate was Mr. Howard Fleming, a sustaining member and nominee for the position of director of the Class of 1935.

There have been two other notable Shakespearean ceremonies this year in which we have been represented—the dedication of the Folger Memorial Library in Washington, D. C. and the dedication of the Memorial to the late Dr. Furness in Philadelphia.

be remembered that the sustained success and permanence of the Association

Honors, direct and reflected, have come to us through our members. Prof. Joseph Quincy Adams, whose address on the proposed Shakespeare Center, at the annual dinner in May, 1930, was reported in the Bulletin for October, 1930, has been made the Director of Research at the Folger Memorial Library, and will edit and publish the bulletins of the Museum.

The published articles of our Fellowship member, Dr. Rosenbach, on Mr. Folger as a Collector, and the Folger Collection, make another of our reflected honors. Dr. Tannenbaum is a constant and continuing honor to the Association, the Bibliography alone giving us an international reputation and prestige. And we must never forget that we have been able to print and distribute the Bibliography because of the generosity of the Carnegie Corporation of New York which this year made us an additional grant of $1,200—the third—for this purpose, in special recognition of the personal interest in Shakespeare of Mrs. Carnegie and her late husband.

The members are reminded that Dr. Tannenbaum generously offers to lend them assistance from his unusual Shakespearean library, which will be ours when we succeed in making a home for it in our longed-for Shakespeare Center.

The American Council of Learned Societies has requested data about the Shakespeare Association of America in order to list it in a proposed Index. Frequently we receive from members offers of cooperation in "Spreading the Shakespeare Gospel." For instance, last November Professor Allan Gilbert distributed thirty copies of the Bulletin and application blanks at the meeting of the Southeastern Modern Language Association, and others have asked for packages of Bulletins for a similar purpose. Throughout the organization a friendly feeling exists that augurs well for its growth and permanence.

The report of the Nominating Committee sent to the membership resulted in the return of 203 ballots in favor of the five nominees for directors of the Class of 1935, which, as only twenty-five are necessary for a choice, constitutes their unanimous election as follows: Thomas W. Churchill, Howard Fleming, John Robert Gregg, Myra B. Martin, Ashley H. Thorndike.

Although, because of general world conditions, we do not seem much nearer our dearly-desired goal—a Shakespeare Center—the loyalty and sustained interest of the membership and the unflagging zeal of the various committees promise that we will ultimately attain it.

If we hold fast to the things of the spirit we shall gain also the material things.

MYRA B. MARTIN, *Secretary.*

May 1, 1932.

SHAKESPEARE ASSOCIATION OF AMERICA
TREASURER'S REPORT, April 30, 1932

GENERAL ACCOUNT

Receipts

Balance 5/1/31		$1,123.97
Dues and Bulletin Subscriptions		1,204.75
Annual Meeting		48.95
		$2,377.67

Disbursements

Secretary's account	$360.91	
Treasurer's account	4.76	
Gerry & Murray—printing	176.75	
Article for publication	30.00	
Wreath	20.00	
Printing Bulletins	839.17	1,431.59
Balance in General Account		$946.08

SPECIAL ACCOUNTS

Building Fund			$100.00
Bibliography Fund:			
Balance 5/1/31	$766.42		
Carnegie Grant	1,200.00	1,966.42	
Disbursements			
Bulletin (printing)	445.33		
Secretary's account	105.34		
Gerry & Murray (printing)	17.00	567.67	1,398.75
Total Balance in hand			$2,444.83

GEORGE W. DAVISON, *Treasurer.*

Sheer necessity of late months has compelled the editor to give scant attention to the conduct of the BULLETIN. Because of constant traveling and absence from his files, some communications have not been acknowledged except after long delay. Other communications apparently have been overlooked. Such neglect is deeply regretted by him. But he wishes to express heartiest appreciation to Miss Martin and Dr. Tannenbaum for their untiring assistance. The latter's expert aid in seeing recent issues through the press has been invaluable.—ED.

Annual Report of the Membership Committee

DURING the year, 173 new names have been added to the roster. Deaths and an unusually large number of delinquencies and resignations have brought down the net gain. The total membership, as of May 1, 1932, is 893 against 848 in 1931.

Annual Members	652
Maintaining Members	52
Sustaining Members	76
Representative Members	61
Life Members	45
Fellowship Members	3
Honorary Members	4

Of this total membership, 43 are libraries. There are 22 affiliated organizations. Two states have no membership, viz: Nevada and Wyoming.

New York still holds first place with 254 members. Massachusetts and Pennsylvania are tied for second place. Ohio has third place, California fourth, Texas fifth, New Jersey sixth and Illinois seventh.

The largest percentage of gain was made by Louisiana, trebling its membership. District of Columbia, Indiana and Kansas nearly doubled theirs.

State Chairmen for Membership have been appointed and are functioning in 34 states, as per list attached. These devotees are doing enthusiastic and fruitful work, and we hope to be able, this Fall, to fill in the remaining states. The Chairman would welcome applications for this post in the vacant states. The duties are not laborious and full cooperation from Headquarters is given. In a succeeding BULLETIN, comparative results of the State Chairmen's work will be published.

The demand for the BULLETIN increases steadily, and 37 subscriptions from Libraries, Universities and individuals have been added, bringing the total subscriptions from non-members up to 99.

The perpetuity and success of the Association depend upon the size and permanence of the Membership. The faster the membership increases, the sooner we shall be able to accomplish the larger purposes of the Association. We feel that in view of present economic conditions, our membership has been very loyal in standing by the ideals and aims the organization represents.

ARTHUR HEINE, *Chairman.*

List of State Chairmen of Membership

ALABAMA	Prof. Mary G. Steele, Judson College, Marion
ARIZONA	Dr. Mary A. Hill, State Teachers College, Flagstaff
CALIFORNIA	Prof. Wm. Hawley Davis, Stanford University
DELAWARE	Prof. Wilbur Owen Sypherd, University of Delaware, Newark
WASHINGTON, D. C.	Miss Anna P. Cooper, 1028 Connecticut Avenue
FLORIDA	Prof. Eleanor B. Scott, 647 W. Pensacola Street, Tallahassee
GEORGIA	Prof. Gertrude Gilmer, Georgia State Woman's College, Valdosta
INDIANA	Prof. Robert W. Babcock, 117 De Hart St., W. Lafayette
IOWA	Prof. Clyde Tull, Cornell College, Mount Vernon
KANSAS	Prof. Anna M. Sturmer, Kansas State Agricultural College, Manhattan

KENTUCKY	Mrs. Ralph E. Hill, 113 Coral Avenue, Louisville
LOUISIANA	Dr. John R. Conniff, 811 Cherokee Street, New Orleans
MARYLAND	Prof. George S. Wills, Western Maryland College, Westminster
MASSACHUSETTS	Prof. Esther C. Dunn, Smith College, Northampton
MICHIGAN	Mr. Frederick Tappan Ranney, The Parkstone, Detroit
MINNESOTA	Mr. Charles Washburn Nichols, University of Minnesota, Minneapolis
MISSISSIPPI	Prof. David H. Bishop, 900 Euclid Avenue, Jackson
MISSOURI	Dr. Percival Chubb, 108 So. Rock Hill Road, Webster Groves
MONTANA	Prof. Rufus A. Coleman, University of Montana, Missoula
NEW JERSEY	Mr. Howard Fleming, 716 Arlington Avenue, Plainfield
NEW MEXICO	Prof. George Pope Shannon, University of New Mexico, Albuquerque
NORTH CAROLINA	Prof. Julia H. Harris, Meredith College, Raleigh
OHIO	Miss Gene Matthews, 757 E. Center Street, Marion
OKLAHOMA	Mrs. Hubert L. Bolen, 625 N. East 14th St., Oklahoma City
OREGON	Prof. Barry Cerf, Reed College, Portland
PENNSYLVANIA	Prof. Robert M. Smith, Lehigh University, Bethlehem
RHODE ISLAND	Prof. William T. Hastings, 34 Benevolent St., Providence
SOUTH CAROLINA	Miss Maude M. Hall, Winthrop College, Rock Hill
UTAH	Prof. B. Roland Lewis, University of Utah, Salt Lake City
VERMONT	Prof. Frank W. Cady, 47 South Street, Middlebury
VIRGINIA	Prof. Frank McLean, College of William and Mary, Williamsburg
WASHINGTON	Prof. William R. Davis, Whitman College, Walla Walla
WEST VIRGINIA	Mr. Paul F. Opp, 720 Locust Avenue, Fairmont
WISCONSIN	Prof. Gertrude S. Kingsland, 622 Walton Street, Ripon

ARTHUR HEINE, *Chairman of Membership Committee.*

Annual Report of the Temporary Chairman of the Foundation Committee

AT a meeting of the Board of the Directors of the Shakespeare Association of America, February 25, 1932, your temporary Chairman introduced a resolution, which was unanimously adopted, for the appointment of a committee

As the function of this committee is to obtain funds for the above named purpose, your Chairman has been of the opinion that something tangible in the way of plans should be presented to prospective donors to show the final destination of such money that may be asked for and subscribed. When this committee shall have completed consideration of the subject, it is planned to engage an architect with whom this committee will collaborate.

by the President, to consider the needs of the Association in respect to an edifice that would adequately house the various activities of the Association together with accommodation for a small theatre, lecture hall, library and museum.

Your Chairman believes that during the present time of stress, it may not be propitious to launch a campaign for such funds. Nevertheless, the Association should be ready to reach out for its objective when conditions become favorable.

ARTHUR HEINE.

Shakespeare and Saints' Oaths

By DOROTHY M. NORRIS

IN his recent article on "Saints' Oaths in Shakespeare's Plays",[1] R. W. Babcock finds it difficult to explain certain oaths. He says, for example, of the lines in Ophelia's song,

> "By Gis, and by Saint Charity,
> Alack, and fie for shame!" [2]

"The only St. Charity of which I have been able to find mention was a young girl, one of the three daughters of St. Sophia. . . . She appears again in *The Shepheards Calendar,* Eclogue V, line 255: 'Alack! Alack! Ah, deare Lord! and sweete Sainte Charitee!' The line in Shakespeare sounds very much like a reminiscence from Spenser; or perhaps Ophelia's song was an old and well-known one and Spenser's line is the reminiscence. At any rate, I suspect that the Saint Charity here mentioned was not the St. Charity of the Catholic Calendar, but that the word 'saint' is used in both places with a good deal of the original meaning of 'holy' and that Shakespeare's line really means 'for the sake of Jesus and holy charity' ".

The reference in Spenser is but one of many that are found before Shakespeare's day. The first, according to the *N.E.D.,* is in the *Land Cokayne* (1305), "Prey we god so mote hit be. Amen, per seinte charite". Chaucer uses the oath three times:

> "But slee me first, for seynte charitee".[3]
> "Now singeth, sire, for seinte Charitee!" [4]
> "In charitee, y-thanked be our Lord,
> Now Thomas, help, for seinte Charitee!" [5]

The oath appears, also, in the *Tale of Gamelyn.* "Gamelyn," seyde Adam, "by seynte Charite".[6] *Everyman* contains three references:

> "Shewe me, for Saynte Charitee",[7]
> "To help to make mine account, for Saint Charity",[8]
> "Show me, for Saint Charity".[9]

In *Gammer Gurton's Needle* we read: "And help me to my nee'le, for God's sake, and Saint Charity".[10] It occurs as late as 1601 in *The Downfall of Robert, Earl of Huntington,* "Therefore, sweet master, for Saint Charity".[11]

A. E. H. Swaen, in his article on "Figures of Imprecation",[12] states that

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[1] *Shakespeare Association Bulletin,* July, Vol. VI, No. 3, pp. 86-100.
[2] *Hamlet,* IV, 5, 59-60. (Variorum ed.)
[3] *Knightes Tale,* l. 1721. (Skeat ed.)
[4] *Nonne Preestes Tale,* l. 4510.
[5] *Somnours Tale,* ll. 2119, 2120.
[6] ll. 451, 513.
[7] l. 148.
[8] l. 115.
[9] l. 105.
[10] l. 227.
[11] Quoted in Hazlitt's Dodsley, III, 225.
[12] *Englische Studien,* Vol. 24, pp. 195-239.

"charity" was later occasionally mistaken for a saint. At any rate, though the original may at one time have been a saint in the Catholic calendar, the above illustrations imply that by Shakespeare's time, the name, as it appears in the song of Ophelia, just as its companion expression, "By Gis," was an exclamation long popular.

Another oath appears in *Henry VIII.* "By holy Mary, Butts, there's knavery".[13] Mr. Babcock says of it: "There is, so far as I can find, no reference in this oath, no particular reason for swearing by the Virgin rather than by any saint. But the passage was probably not written by Shakespeare".[14] In thus dismissing this oath as the line of a collaborator, Mr. Babcock has overlooked the many oaths and exclamations in which the Virgin Mary's name appears in the known plays of Shakespeare. We have but to recall the innumerable evidences of the word "Marry" in his plays[15] used as an asseveration or exclamation, which are but a decadent form of the once popular oath to the Holy Virgin. To quote Mr. Swaen again: "In the Middle Ages 'Mary' was frequently invoked, but after the Reformation only corrupted forms such as 'Marry,' in which the original name was no longer recognized, remained in use." Schmidt and Cunliffe in their *New Shakespeare Dictionary* define "Marry" as originally meaning Mary, the Holy Virgin. The following references illustrate the deterioration of the name:

"The Styward seyd: Be Mari dere",[16]
"God's Marry Mother",[17]
"Mary a' God",[18]
"Marry, avaunt, knave!" [19]
"Marry a me".[20]

Furthermore, there are references in the plays of Shakespeare to the Virgin as Our Lady.

"Yes, py'r lady", *M. Wives,* I, 1, 28.
"By'r lady", *M. Ado,* III, 3, 82, 89, III, 4, 82; *T N,* II, 3, 64; *I Henry IV,* II, 4, 50, 330, 466, III, 1, 235; *II Henry IV,* V, 3, 94; *Rich. III,* II, 3, 4;

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[13] V, 2, 32. [14] *Op. cit., Babcock,* p. 100.
[15] To mention but a few: *LLL,* I, 1, 126; *T G of V,* I, 1, 129; *M Wives,* II, 1, 185; even in *Henry VIII,* I, 3, 88, just a few lines above the oath in question; *R and J,* IV, 5, 7; *I Henry IV,* III, 1, 127; then in the pagan plays the use confirms Mr. Swaen's statement as to the loss of the original meaning, I think, rather than being an anachronism—*Tr. and C,* II, 2, 132; *Jul. C,* I, 2, 265; *Hamlet,* II, 1, 40; *Othello,* I, 2, 53, etc. (Cambridge ed.)
[16] *Sir Cleges* E 340. [18] *Ibid.,* 439. [17] *Look About You,* Dodsley, VII, 465.
[19] *Four Elements,* Dodsley, I, 22. [20] *Look About You,* Dodsley, VII, 496.

Titus A., IV, 4 4,8; *R and J*, I, 5, 35; *Hamlet*, II, 2, 445, III, 2, 98.
"By'r lakin", *Temp.*, III, 3, 1; *M N D*, III, 1, 12. (Note 21.)
"Our Lady Gracious", *Henry VI*, Part I, I, 2, 74.
"O God's Lady dear!" *R and J*, II, 5, 63.
"Our Lady Help my Lord!" *LLL*, II, 1, 98.

Slight variants appear in Gloucester's oath, "By God's holy Mother",[22] and in Buckingham's, "By the Holy Mother of Our Lord".[23]

[21] Dyce's *Glossary of Shakespeare's Works*, and the *N.E.D.* both verify this expression.
[22] *Rich. III*, I, 3, 306. [23] *Ibid.*, III, 7, 2.

Allusions to Shakespeare in the Poems of William Dunkin

By RUDOLF KIRK

SO FAR as I can discover, the allusions to Shakespeare which occur in the poems of William Dunkin (*d.* 1765) have never been recorded. Although a third-rate poet, Dunkin was a protégé of Swift and Chesterfield and achieved enough prestige in his own day to have his poems published after his death in two fine thick volumes.[1] His comments on Shakespeare are entirely orthodox for the time, but perhaps this very fact makes them of interest.

The following quotations from Dunkin are grouped (1) as they are critical, and (2) as they are mere passing references to the plays or to a line.

1. In "Lawson's Obsequies: An Eclogue," Dunkin praises Dr. Lawson and observes that

> "His flying Pegasus keeps equal pace
> With mighty Shakespear's in the magic race." [2]

This quotation gives general approval to William Shakespeare, but the poet had some reservations. He was a staunch classicist, so we are not surprised to find the following somewhat condescending comment in "The Parson's Revels":

> "Old Shakespear was, (I grant) sublime,
> But broke all unities of time,
> And action." [3]

The last critical dictum on Shakespeare to be found occurs in the Latin work *"Hyems In Urbe,"* where we discover that Dunkin placed the dramatist first in both comedy and tragedy. He writes:

[1] *Select Poetical Works* of the Late William Dunkin, D. D. In Two Volumes. Dublin: Printed by W. G. Jones, in Suffolk-Street. 1768-1770.
[2] II, 107. [3] II, 36.

"Jam nos theatro Shacsperus allicit,
Socco pedestri, non sine plausibus,
Altoque adornandus cothurno,
Ambiguus per utrumque princeps." [4]

2. Passing allusions to Shakespearean characters occur in "The Murphaeid", in "The Parson's Revels", and in "A Satire Inscribed to S——." In the first Dunkin mentions several worldly distractions of college freshmen and, after touching on two or three, suggests the theatre's temptations when he adds:

"Or mighty Caesar to the stage succeéd,
Doom'd by the hands of hollow friends to bleed . . . " [5]

In the second, one of the revellers is described as having a body

"Between a Falstaff, and Bardolph." [6]

In the last, Dunkin, a divine of the Church of England, avers that

" . . . Banquo to Macbeth,
Is not so shocking——" [7]

as man.

The last Shakespearean allusion which I have found occurs in "An Epistle To R——B—— ——T N——G—— ——T, Esquire." and is simply the quotation (adapted) of a line from *Hamlet* (I, 5, 47): "Oh! what a falling off was there!" [8]

[4] II, 207. [5] I, 61. [6] II, 56. [7] II, 246. [8] II, 170.

The list of state membership chairmen published in this issue is impressive proof of much devoted labor carried on by Mr. Heine. His annual report is encouraging evidence of the quiet yet constant campaign to enlarge the membership of the Association and so enlarge its influence. —ED.

May we remind our members that their contributions and criticisms are always most welcome. This BULLETIN belongs to every member of the Association. Its columns are most hospitable to all appropriate communications. Let us hear from more of our readers. We receive much kind commendation. But we should like to know more definitely how the BULLETIN can be improved. —ED.